THE PURPLE BOOK

PIANO/VOCAL/CHORD

TEN YEARS OF MOVIE MUSIC HISTORY

1990-2000

REMEMBERING THE '90s

CP

THIS BOOK SHOULD BE RETURNED ON OR BEFORE THE LATEST
DATE SHOWN TO THE LIBRARY FROM WHICH IT WAS BORROWED

CENTRAL LIBRARY
MARKET SQUARE
PRESTON 404040

DEC
01

30 APR 2003

16 OCT 2002

-8 NOV 2002

17 JAN 2002

01 MAY 2002

-3 JAN 2003

20 JUN 2002

11 SEP 2002

18 MAR 2003

7 DEC 2012

19 Jul 2019

-9 SEP 2003

-9 OCT 2003

12 NOV 2003

4 DEC 2003

14 FEB 2004

9 JUL 2004

-7 JAN 2016

AUTHOR

CLASS

784.5

TITLE
TEN years of movie music history
1990-2000

Lancashire
County
Council
LANCASHIRE
COUNTY LIBRARY
Bowran Street
PRESTON PR1 2UX

100% RECYCLED PAPER

LL1

Lancashire County Library

30118081821278

TEN YEARS OF MOVIE MUSIC HISTORY

1990-2000

REMEMBERING THE '90s

Project Manager: Carol Cuellar
Art Design: Jorge Paredes
Text By: Fucini Productions, Inc.

© 2000 WARNER BROS. PUBLICATIONS
All Rights Reserved

Any duplication, adaptation or arrangement of the compositions
contained in this collection requires the written consent of the Publisher.
No part of this book may be photocopied or reproduced in any way without permission.
Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

CONTENTS

Title	Movie	Page
ANAKIN'S THEME	STAR WARS: EPISODE I THE PHANTOM MENACE	12
ANYONE AT ALL	YOU'VE GOT MAIL	15
BABY, I LOVE YOUR WAY	REALITY BITES	32
BEAUTIFUL STRANGER	AUSTIN POWERS: THE SPY WHO SHAGGED ME	20
BECAUSE YOU LOVED ME	UP CLOSE & PERSONAL	27
CANTINA BAND	STAR WARS	40
CHANGE THE WORLD	PHENOMENON	36
CHILDHOOD (THEME FROM FREE WILLY 2)	FREE WILLY 2	50
COLORS OF THE WIND	POCAHONTAS	56
DEAD MAN WALKIN'	DEAD MAN WALKING	45
DREAM AWAY	THE PAGEMASTER	74
DUEL OF THE FATES	STAR WARS: EPISODE I THE PHANTOM MENACE	62
ESTELLA'S THEME	LOVE THEME FROM GREAT EXPECTATIONS	71
EXHALE (SHOOP SHOOP)	WAITING TO EXHALE	80
FOR THE FIRST TIME	ONE FINE DAY	90
FOR YOU I WILL	SPACE JAM	85
GOD GIVE ME STRENGTH	GRACE OF MY HEART	96
HAVE YOU EVER REALLY LOVED A WOMAN?	DON JUAN DeMARCO	102
HOW ABOUT YOU?	THE FISHER KING	108
HOW DO I LIVE	CON AIR	112
(EVERYTHING I DO) I DO IT FOR YOU	ROBIN HOOD: PRINCE OF THIEVES	116
I CAN SEE CLEARLY NOW	COOL RUNNINGS	140
I CARE 'BOUT YOU	SOUL FOOD	120
I FINALLY FOUND SOMEONE	THE MIRROR HAS TWO FACES	124
I WILL REMEMBER YOU	THE BROTHERS McMULLEN	132
I'LL TAKE YOU THERE	THREESOME	136
THE IMPERIAL MARCH (DARTH VADER'S THEME)	THE EMPIRE STRIKES BACK	148
THE IRON GIANT	THE IRON GIANT	150
KINDLE MY HEART	A LITTLE PRINCESS	154
KISSING YOU (LOVE THEME FROM ROMEO + JULIET)	ROMEO + JULIET	158
THE LAGOON	THE THIN RED LINE	143
THE LEGEND	PRACTICAL MAGIC	162
LESBIAN SEAGULL	BEAVIS AND BUTTHEAD DO AMERICA	347
LET IT FLOW	WAITING TO EXHALE	170
LOOK WHAT LOVE HAS DONE	JUNIOR	175
LOVE THEME FROM OUTBREAK	OUTBREAK	168

CONTENTS

Title	Movie	Page
LUV ME, LUV ME	HOW STELLA GOT HER GROOVE BACK	180
MEET THE BOYS (MAIN TITLE)	THE CLIENT	184
MICHELLE'S LAMENT	TRUE CRIME	186
NO FOOL NO MORE	WHY DO FOOLS FALL IN LOVE	188
NOT GON' CRY	WAITING TO EXHALE	198
ONCE IN A LIFETIME	ONLY YOU	202
PAVANE FROM "A TIME TO KILL"	A TIME TO KILL	208
PLACES THAT BELONG TO YOU	THE PRINCE OF TIDES	193
THE PROPOSAL	EVER AFTER	210
REAL	THE SPECIALIST	212
ROSEWOOD THEME	ROSEWOOD	216
SECRET GARDEN	JERRY MAGUIRE	219
SITTIN' UP IN MY ROOM	WAITING TO EXHALE	224
A SMILE LIKE YOURS	A SMILE LIKE YOURS	234
SOMETHING TO TALK ABOUT	SOMETHING TO TALK ABOUT	229
SOUL BOSSA NOVA	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	238
STAR WARS (MAIN THEME)	STAR WARS	242
STILL	DOGMA	244
TEARS IN HEAVEN	RUSH	254
THAT THING YOU DO!	THAT THING YOU DO!	258
THEME FROM BROKEN ARROW	BROKEN ARROW	251
THEME FROM DISCLOSURE	DISCLOSURE	262
THEME FROM INDEPENDENCE DAY	INDEPENDENCE DAY	267
THEME FROM INTERVIEW WITH THE VAMPIRE	INTERVIEW WITH THE VAMPIRE	274
THEME FROM THE LOST WORLD	THE LOST WORLD	277
THEME FROM LOVE AFFAIR	LOVE AFFAIR	284
THIS HEART	MILK MONEY	286
TOMORROW NEVER DIES	TOMORROW NEVER DIES	290
UNINVITED	CITY OF ANGELS	297
VICTORY CELEBRATION	RETURN OF THE JEDI SPECIAL EDITION	302
WELCOME TO ROBBINSVILLE	NELL	312
WHAT'S LOVE GOT TO DO WITH IT	SUPERCOP	306
WHATEVER YOU IMAGINE	THE PAGEMASTER	324
WHEN YOU LOVE SOMEONE	FORGET PARIS	317
WHY DO FOOLS FALL IN LOVE	WHY DO FOOLS FALL IN LOVE?	330
WILD WILD WEST (MAIN TITLE)	WILD WILD WEST	334
YOU ARE MY HOME	DANCE WITH ME	339
YOU GOT IT	BOYS ON THE SIDE	344

STAR WARS: Episode I The Phantom Menace

"Anakin's Theme"

The *Star Wars* saga has always taken us outside the box. It has opened our minds and challenged our senses, forcing us to imagine the unimaginable and consider the fantastic. In keeping with this creative spirit, the 1999 hit *Star Wars*: Episode I *The Phantom Menace* is a thrilling, wildly original film that takes us on an exhilarating ride through space, time, and visual images.

This is the fourth *Star Wars* film from writer and director George Lucas, but it is really the very first chapter in the general story. It is only fitting that this series, which has taken us to so many new places, would send us back in time in its prequel to the point where it all begins.

The story in *The Phantom Menace* centers around Anakin, the father of Luke Skywalker, the courageous farm boy who became a hero. As every *Star Wars* fan knows, Luke has struggled to overthrow the Evil Empire in earlier episodes. Now, in *The Phantom Menace*, he will confront one of the Empire's most malevolent henchmen, Darth Vader, to learn the fate of his father.

In *The Phantom Menace*, we see Luke's father Anakin as a delightful boy who pursues his innocent dreams in a galaxy that is being pulled apart by political turmoil and conflict stemming from the Droid invasion. As young Anakin grows and confronts his fears with grace and courage, he has no idea of his eventual fate as the Evil Empire's most dreaded henchman, Darth Vader. This innocent, angelic boy will become corrupted, and later redeemed, during the film, and thanks to Lucas's artistry, we as an audience will live through his transformations every step of the way.

The story of Luke Skywalker's search for his father is wrought with irony, tragedy, and redemption. It is a saga that stirs our darkest fears and elevates our brightest hopes. The stunningly beautiful music of "Anakin's Theme," with its lush and richly textured melodies, embodies this complex mix of emotions.

"Anakin's Theme" is another example of composer John Williams' genius for creating vibrant, original music that both supports and enlarges the drama we witness on the screen. Williams' sweeping and deeply moving music makes "Anakin's Theme" a memorable composition in its own right. However, when we listen to Williams' work in the greater context of this epic film, it becomes even more meaningful.

Pay careful attention to the subtleties of "Anakin's Theme" and contrast it to the majestic choral elements of other songs from *The Phantom Menace* such as "Duel of the Fates" or the menacing "Passage Through the Planet's Core." Williams, the master, has taken the music in "Anakin's Theme" to a softer, more intimate level. In so doing, he reminds us that even as the great galactic adventure unfolds, there is a deeply personal drama at the heart of this film. That makes "Anakin's Theme" a remarkable artistic achievement from one of the great composers of the '90s.

PHENOMENON
"Change the World"

"I'll tell you what I think I am," John Travolta's character George Malley says at one point during the 1996 film *Phenomenon*. "I'm what everybody can be."

If each of us has the potential to be what George becomes during the course of this incredible film, it would be quite an accomplishment. George possesses an astronomical IQ. Unlike the rest of us, who use only a small fraction of our brains, he is able to tap into every single centimeter of his gray matter. Capable of processing new information with the speed of a super-computer, George can do things like learn a foreign language in 20 minutes or become on overnight chess expert. For good measure, he also has the psychokinetic power to move objects through the sheer force of his own will.

George wasn't always this smart. When we meet him at the beginning of the film, he is a sweet and kindly—but not very bright—auto mechanic in the little town of Harmon, California. Everything changes for George the night of his thirty-seventh birthday party. Stepping out for a breath of air, he is struck by a brilliant flash of light.

The source of this sudden illumination is a mystery. Did it come from a UFO? Lightning? No one can be certain. But there is no denying that it has endowed George with some phenomenal new powers. Although he has undergone a profound change, George retains his kindly disposition. Every new intellectual gift he develops is put to use helping others.

Outside scientists come to study George, seeking an underlying explanation for his amazing transformation. However, as George realizes, the "secret" to his newfound genius lies within himself—just as it can be found in each of us individually. If we change ourselves and reach our full potential, we can indeed change the world.

This philosophical message is conveyed in the song, "Change the World," from the *Phenomenon* soundtrack. Combining the genius of Eric Clapton and Kenneth "Babyface" Edmonds, "Change the World" became a Top 10 hit. It was also honored as one of the Most Performed Songs for Motion Pictures by ASCAP in 1997.

There's a good reason why "Change the World" became such a smash hit. Not only is this smooth, upbeat song very easy to listen to, but it also appeals to our noblest hopes and aspirations. Like the film itself, this song is all about having something deep and wonderful inside of us brought out by a larger exterior force.

The song's lyrics describe pulling down a star and shining it on the heart "so you could see the truth." George Malley and the writers of "Change the World" (Gordon Kennedy, Tommy Sims, and Wayne Kirkpatrick) agree that the answers we are looking for are already inside us. Sometimes it just takes an outside "phenomenon" to shed light on our hearts.

FREE WILLY 2:
The Adventure Home
"Childhood (Theme From Free Willy 2)"

Visually, the stars of this 1995 blockbuster are the orca whales. These massive but elegant animals take our breath away as they dance in and out of the water off the Oregon coast. However, this richly textured film is as much about people as it is about whales.

As we follow the story of Willy and the other orcas, we also become involved with his best human friend, the teenage Jesse (Jason James Richter) and his eight-year-old half-brother Elvis (Francis Capra). Both the whales and the boys capture our hearts not just because they're adorable (they are!) but because of the innocence they represent.

This innocence, so fragile and so easily lost, is celebrated in the film's eloquent theme song, "Childhood." A gentle, free-flowing pop ballad performed by Michael Jackson, the song is about cherishing the pure and simple beauty of a child's dream or an orca's call.

Preserving the innocence of childhood and nature before they disappear is a theme that runs throughout *Free Willy 2*. For Willy and his family of orcas, the innocence of their life in the sea is threatened when a giant tanker runs aground. With the whales trapped by an oil slick, the petroleum company makes a deal with a marine park to capture the whales and remove them from the natural world they love.

The innocence of the two boys is also in danger of being lost, not by a present catastrophe, but by an unfortunate past. As the film opens, Jesse discovers that the mother who had abandoned him long ago has died and left behind an eight-year-old son, his half-brother Elvis. Since Elvis has no home, the social service agency has him move in with Jesse and his loving foster family.

At first, Jesse rejects Elvis's awkward and guarded attempts to become his friend. Although his mother's apparent rejection has left a void in his heart, Jesse has established a life for himself. He has his foster parents, his friends, and his special relationship with Willy. Elvis, on the other hand, is all alone in the world.

When the oil tanker spills its contents and everyone is preoccupied with saving the orcas from disaster, Elvis runs away. As the frightened, lonely young boy wanders on his own, we hear Michael Jackson's refrain, "Have you seen my childhood?" In the flurry of events surrounding the oil spill, this line slows things down, giving us a perspective of how the world looks to Elvis. Having the benefit of this viewpoint, we appreciate it all the more at the end of the film when the innocence of the orcas and the two half-brothers is preserved.

THE BROTHERS McMULLEN
"I Will Remember You"

We all carry our past with us however far we travel in life. This is the central message of the 1995 film *The Brothers McMullen,* as well as that of its evocative theme song, "I Will Remember You." Written by Sarah McLachlan, Celtic music legend Seamus Egan, and Dave Merenda, the song provides a touching, emotional underpinning for this wise and witty film.

When performed by McLachlan, "I Will Remember You" seems to have a magical power to reach deep into our souls and call forth almost forgotten memories. By doing this, the song helps us gain a deeper understanding of the personal journeys that the film's three main characters experience.

Directed by the gifted Ed Burns, *The Brothers McMullen* gives us a glimpse into the lives of three wise-cracking New York Irish brothers thrown together after the death of their tyrannical father. In many ways, the three brothers have led very different lives as adults. Jack McMullen (played with wry humor by Jack Mulcahy) adores his wife. Barry McMullen (played by Burns) is the kind of confirmed bachelor who runs away before the second date. Patrick McMullen (Mike McGlone) is an obvious romantic, which puts him squarely at odds with Barry.

Yet despite their differences, the three brothers are joined by a shared heritage. Their Irish Catholic upbringing has clearly shaped the way they view their lives and their relationships with others. So, too, has their common family background. The brothers were raised in a home that was emotionally barren and sometimes brutal. This unhappy experience has marked each of them in ways that might seem different at first glance but are actually very similar.

In the film, the brothers reach a pivotal moment in their lives as a result of their father's death. The day of their father's funeral, the brothers' mother announces she is headed to Ireland to be with the man she has really loved all of these years. This raises questions about love, loyalty, commitment, and life values for the brothers. They gamely work through the emotional haze caused by the film's events to wrestle with these issues from the perspective of their background as Irish Catholics from New York.

As they struggle to make sense of their lives and their relationships, the brothers gain new insights into both their past and their hearts. Perhaps they do not find all the answers, but the brothers do grow through the film. They also gain strength in the knowledge that some commitments run as deep as the Irish Sea itself.

The Brothers McMullen, which was filmed over an eight-month period on weekends at a cost of about $20,000, won the prestigious Grand Jury Prize at the 1995 Sundance Film Festival. There are no gimmicks or special effects in this film. Like its Celtic-inspired theme song, it moves us solely through its raw artistic power.

INDEPENDENCE DAY
"Independence Day"

Evil aliens invade earth, incinerate The White House, and threaten to destroy our planet. From the cape of South Africa to the far reaches of Alaska, humankind is on the run. Only through the actions of a courageous President (Bill Pullman) and an assorted group of other selfless heroes is our planet saved from this extra-terrestrial threat.

With a rousing storyline like this, the 1996 epic *Independence Day* called for a mighty soundtrack. British composer David Arnold delivered just that with a big, brassy, beautiful score that matches this film step for action-packed step. It's easy to see why his score won the 1997 Grammy Award for Best Instrumental Composition Written for a Motion Picture or for Television.

During the '90s, Arnold established himself as a master composer of action film scores. In addition to *Independence Day,* he wrote the scores for *Tomorrow Never Dies* (also featured in this book), *Godzilla, The World Is Not Enough,* and *Stargate.*

"Independence Day," which was conducted and orchestrated by Nicholas Dodd, ranks as one of Arnold's most stunning musical achievements. The tolling bells, inspired brass, and dancing strings in Arnold's composition heighten the sense of drama and excitement we feel when watching this grandiose film.

Like the action on the screen itself, Arnold's score is not only riveting but also absolutely heart-stopping. His music can sound ominous with its repetitive scales or reflective with its mournful chorus. At other times, it makes us feel like leaping from our theater seats and cheering our heroes on as they fight to save the planet.

Music that was less assertive than Arnold's composition would have been overwhelmed by the power and scope of *Independence Day.* After all, the scenes of famous landmarks burning and mass hysteria in the streets of Los Angeles are among the most vivid of the '90s. However, Arnold's large-scale music supports the film's impressive visuals without being overshadowed by them.

Arnold, who once tried out for a spot in the rock band The Clash, is widely respected for his work ethic and commitment to innovative music. These qualities are very much in evidence in "Independence Day." He scrupulously avoided the musical clichés sometimes found in action film music. The result is a work that is as original as it is imposing—the perfect complement to a summer blockbuster.

WAITING TO EXHALE

"Let It Flow"

The four remarkable women in the 1995 film *Waiting to Exhale* share at least one thing in common: Each is figuratively holding her breath waiting for a good man. On the surface, these attractive women aren't asking for much, just a warm and caring man with whom they can relax and be themselves. In other words, they are waiting (and wanting) to exhale.

Unfortunately for the film's heroines, they have a long, sometimes painful wait. Instead of finding their perfect mates, they encounter a steady stream of perfect jerks. Finally, some give up waiting and decide to create rich, full lives without the help of the opposite sex.

Whitney Houston, Angela Bassett, Lela Rochon, and Loretta Devine, the gifted actresses who star in this Forest Whitaker-directed film, provide us with engaging and believable portraits of four African-American women of the '90s. Strong and intelligent, all four women value their independence, yet each one in her own way is looking for something more. Throughout the film, each woman struggles to balance her self-respect and romantic desires.

Although they are consistently disappointed by men (and sometimes hurt by them too), these determined women refuse to become beaten or bitter. They approach their lives with a wry sense of humor plus an eternal sense of optimism—and in the end they prevail.

The four characters' struggles are given added emotional force by the film's outstanding score and soundtrack. The score and most of the soundtrack songs were composed by multiple Grammy-winner Kenneth "Babyface" Edmonds.

Featuring 22 of the leading R&B female artists, including Whitney Houston, Aretha Franklin, Chaka Khan, Mary J. Blige, and Patti LaBelle, the soundtrack represents one of the most impressive collections of musical talent assembled in the '90s. All of the soundtrack's songs explore the film's central theme of women looking for mutual respect and love in a world that sometimes seems to conspire against them.

Standing front and center in this remarkable soundtrack is Toni Braxton's "Let It Flow." Written and produced by Edmonds, this song deals with the heartache caused by a disastrous relationship.

Although there is certainly a tinge of pain to "Let It Flow," the song is by no means sad or mournful. Every ounce of anguish this deeply moving song serves up is accompanied by a pound of hope and determination. We soak up the upbeat message this song has to offer and feel better for the experience. Perhaps like the characters in the film, we are ready to exhale.

JERRY MAGUIRE
"Secret Garden"

The 1996 blockbuster *Jerry Maguire* had many great scenes, but there was one in particular that music lovers will treasure for a long time. Jerry Maguire (Tom Cruise) and his assistant Dorothy Boyd (Renee Zellweger) are outside her house leaving for their first date. There is a slight breeze, and moonlight plays against the rustling leaves of tall trees. Looking at a shadowed image of the couple walking down the street, we see them stop and turn to each other. Suddenly, the camera shifts to a close-up of Jerry and Dorothy smiling. At first their smiles are cautious, almost guarded, but then as their emotions well up inside, their faces take on a radiant glow.

As we watch Jerry and Dorothy in this special scene, they seem to be riding through space on the soft, seductive strains of the Bruce Springsteen song "Secret Garden." Like the melody of his accompanying guitar, Springsteen's dark, brooding voice is subdued, almost muffled, when he sings, "She'll let you in her house. If you come knockin' late at night."

Swept up by the song's quiet passion, we feel the mood of this scene even more intensely. Jerry and Dorothy are two people who have met at very vulnerable times in their lives. He is "holding onto the bottom rung of the ladder," having recently lost his glamorous position with a top sports agency (and his fiancée) after publicly questioning the ethical values of his profession. She is "the oldest 26-year-old I know," struggling to raise her young son after the death of her husband.

After being fired by his employer, Jerry starts his own sports agency. Dorothy, who worked in the accounting department at Jerry's old agency and harbored a secret crush on him, quits her job to join him in his new business. Jerry's new venture gets off to a rough start. He has only one client, Rod Tidwell (Academy Award-winner Cuba Gooding Jr.), a football player who has yet to renew his contract.

Despite all of their reversals, Jerry and Dorothy find themselves drawing strength from one another. The new agency is struggling, but by the time Jerry and Dorothy go on their date, both are starting to believe in their future together. Listening to Springsteen's "Secret Garden" as we watch them, we begin to feel the same sense of hope they must feel.

Ultimately, Jerry and Dorothy prevail. Jerry revives his career as a sports agent, only this time he takes a more "human" approach to the business. He and Dorothy marry, and, after some initial struggles, they develop a wonderfully close relationship. As an audience, we celebrate their good fortune more joyously because we have shared the soft, vulnerable moment under the trees when "Secret Garden" played.

TOMORROW NEVER DIES

"Tomorrow Never Dies"

Ever since agent 007 arrived on the scene in the '60s, music has been as important to James Bond films as beautiful people and hi-tech gadgets. John Barry's scores for the early Bond films rank as classics. Barry's brassy, upbeat music set the tempo for the thrilling, fast-paced action that Bond fans craved.

A big part of the musical excitement generated by a Bond film came from the theme song. Almost without exception, these chart-topping songs showcased the talents of major superstars. For example: Tom Jones sang the theme for *Thunderball*; Paul McCartney and Wings performed the theme for *Live and Let Die*; Duran Duran did *A View to a Kill*; and Tina Turner thrilled fans with the *Goldeneye* theme.

Tomorrow Never Dies, the 1997 Bond blockbuster, is true to this glorious musical tradition. David Arnold's inspired score uses a lot of brass and electric guitars to evoke the pulsating excitement of Barry's earlier Bond sound but with a decidedly '90s twist. Like its predecessors, the *Tomorrow Never Dies* theme song features one of the world's brightest superstars, Sheryl Crow.

The talented Crow co-wrote the theme song "Tomorrow Never Dies" with Mitchell Froom. Like Arnold's film score, the theme song Crow performs blends the vintage Bond sound with '90s sophistication and style to create very smooth, energized music. Crow pays homage to James Bond's musical roots, but at the same time she seems determined to take 007 to musical places even he has never been before. All of us can sit back and enjoy the ride!

By giving the traditional Bond mood a '90s edge, Crow's theme song for *Tomorrow Never Dies* supports the creative direction of this exciting film. Director Roger Spottiswoode has given us all of the fun of earlier Bond adventures, but the characters have been softened and the storyline made more sophisticated to reflect '90s sensibilities.

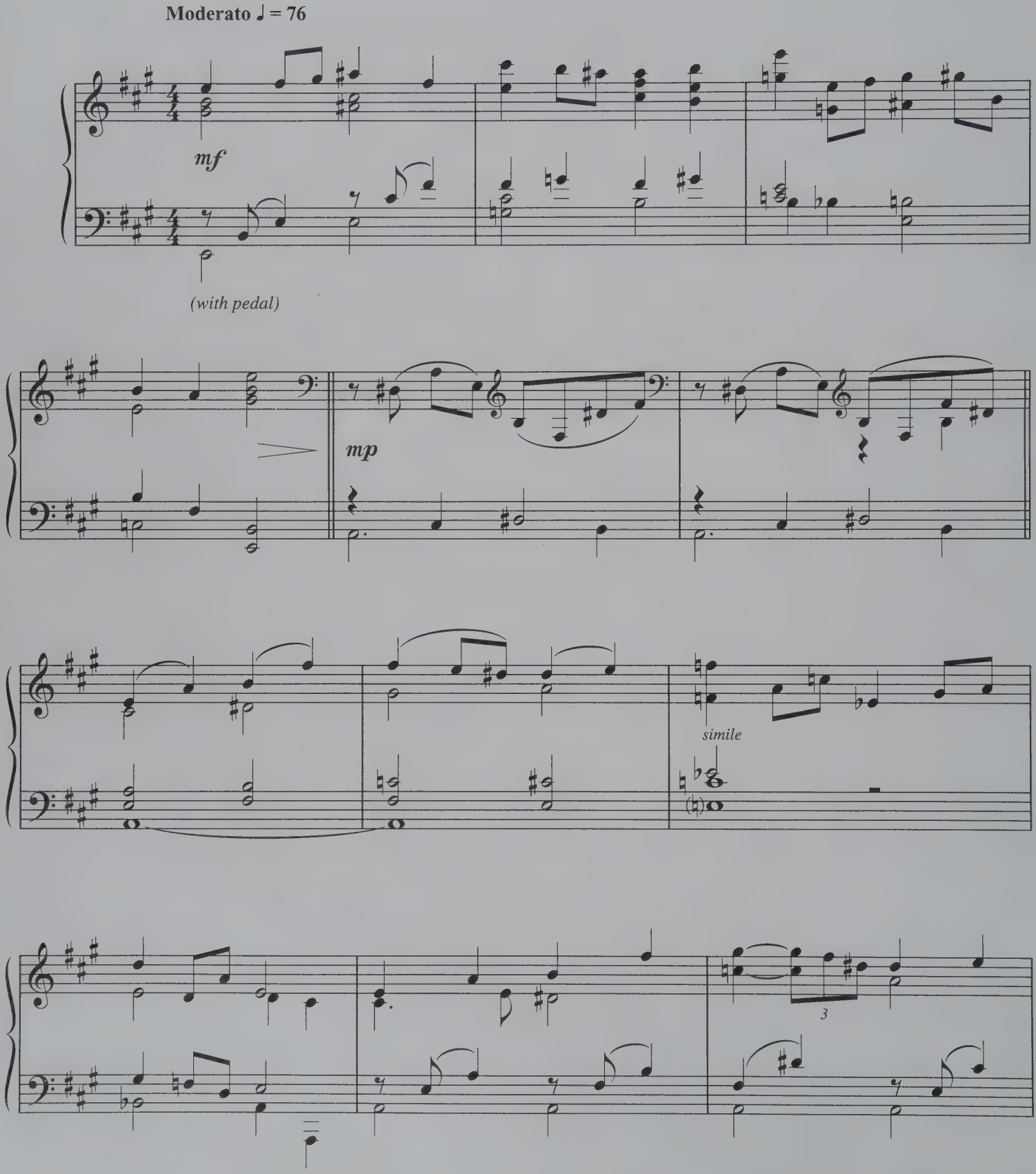
With his carefully measured, slightly modest demeanor, handsome Pierce Brosnan is the perfect Bond for the '90s. The beautiful Michelle Yeoh, known to her fans as "the female Jackie Chan," appears as Bond's very formidable female ally, Wai Lin, creating a sense of equality between the sexes that would have been unimaginable to the 007 of an earlier generation.

The new-look Bond of *Tomorrow Never Dies* all but demands a different kind of theme song—and Sheryl Crow delivers it in convincing fashion. Crow's stellar performance ensures her an honored place among the superstars who have celebrated the exploits of the world's most famous spy.

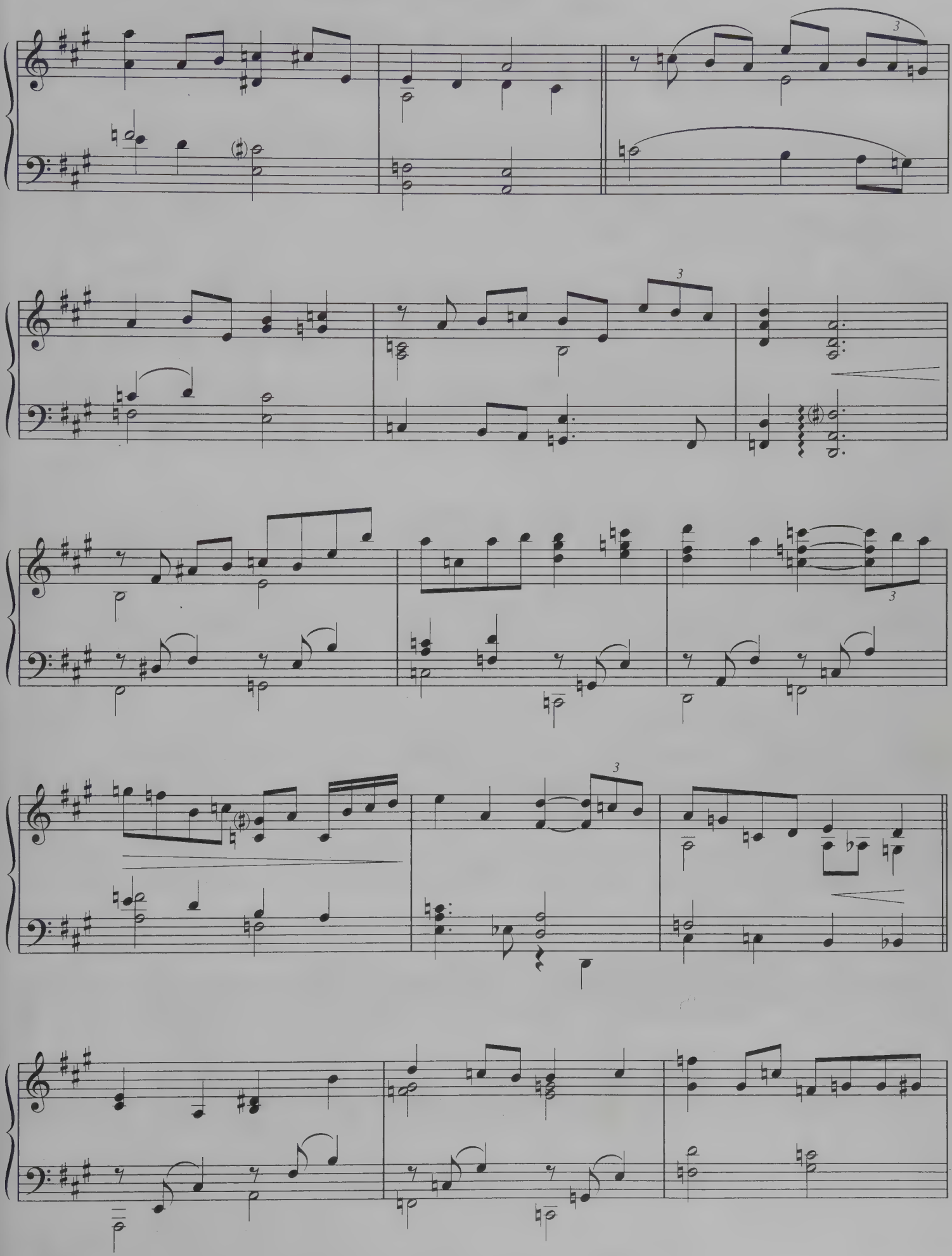
From the LUCASFILM LTD. Production "STAR WARS: Episode I *The Phantom Menace*"

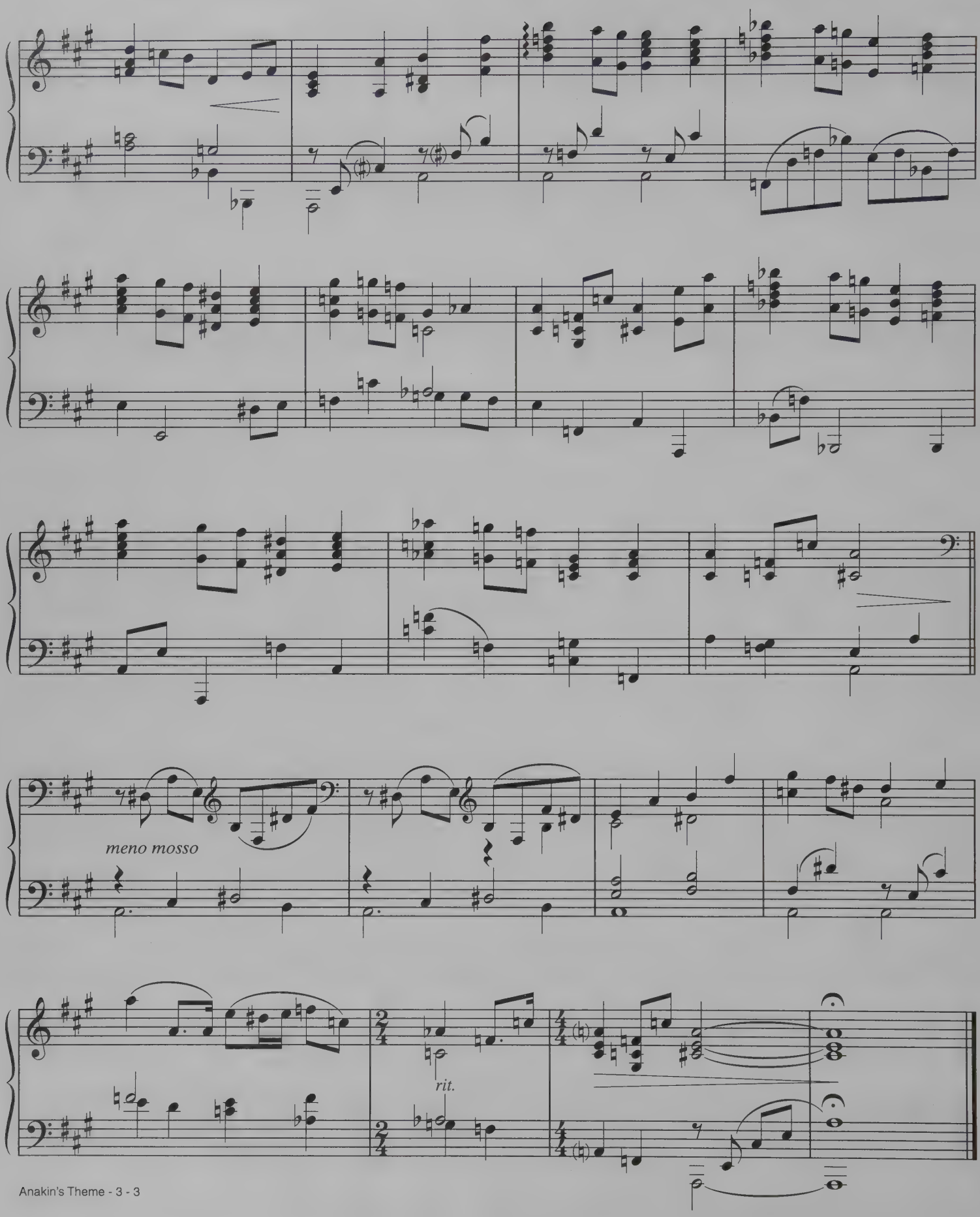
ANAKIN'S THEME

By
JOHN WILLIAMS



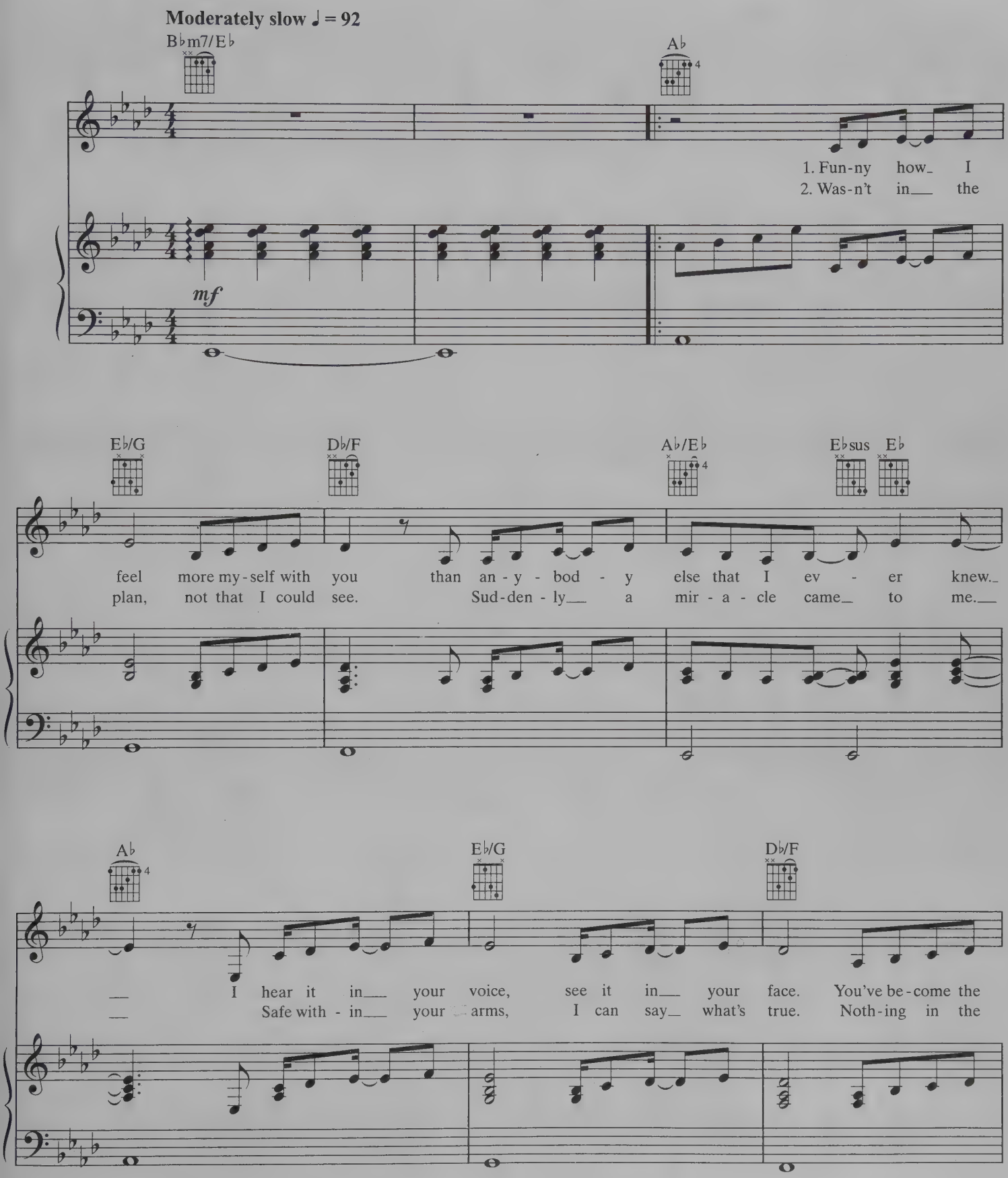
© 1999 BANTHA MUSIC (BMI)
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP.
All Rights Reserved



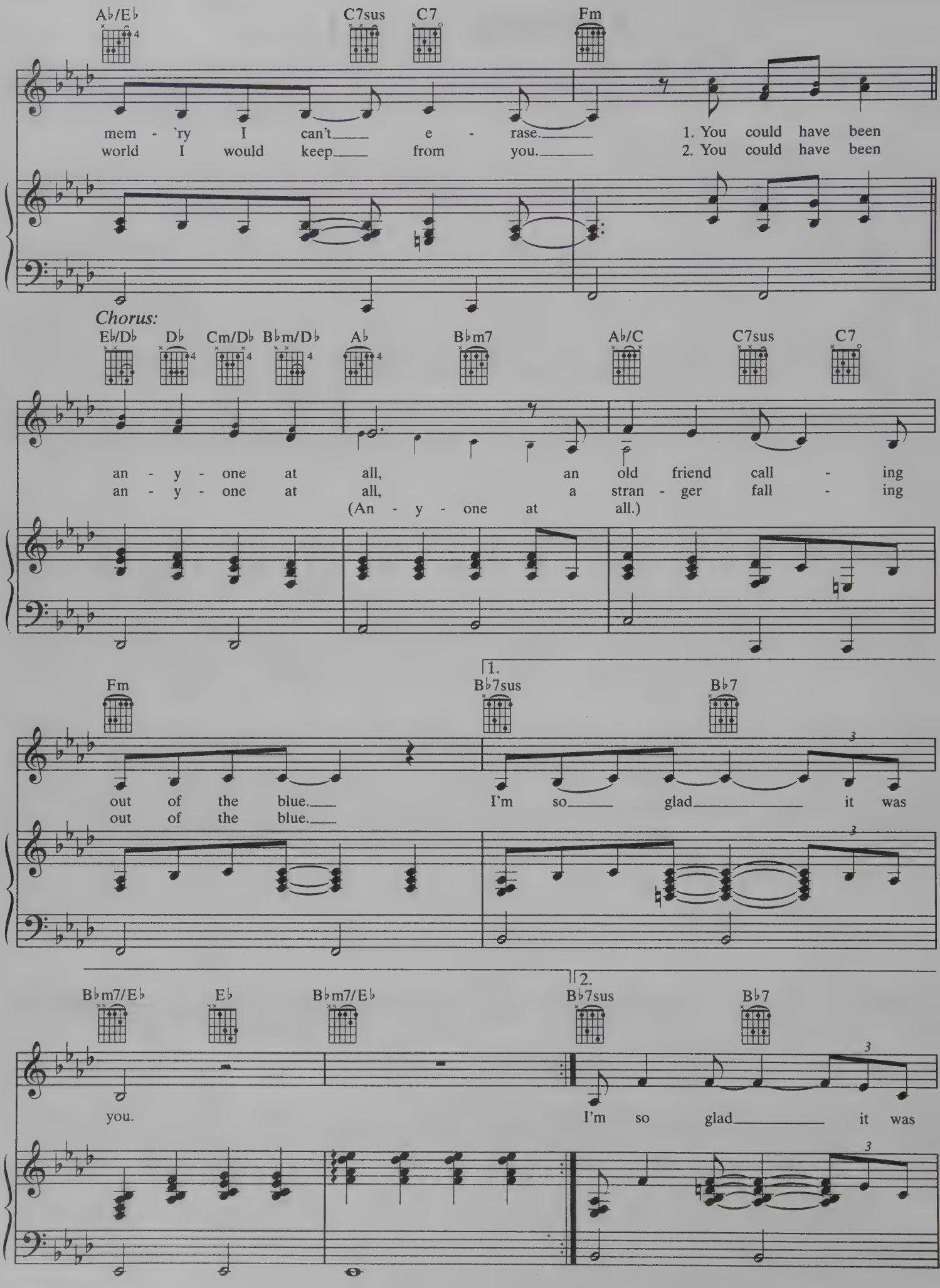

meno mosso
rit.

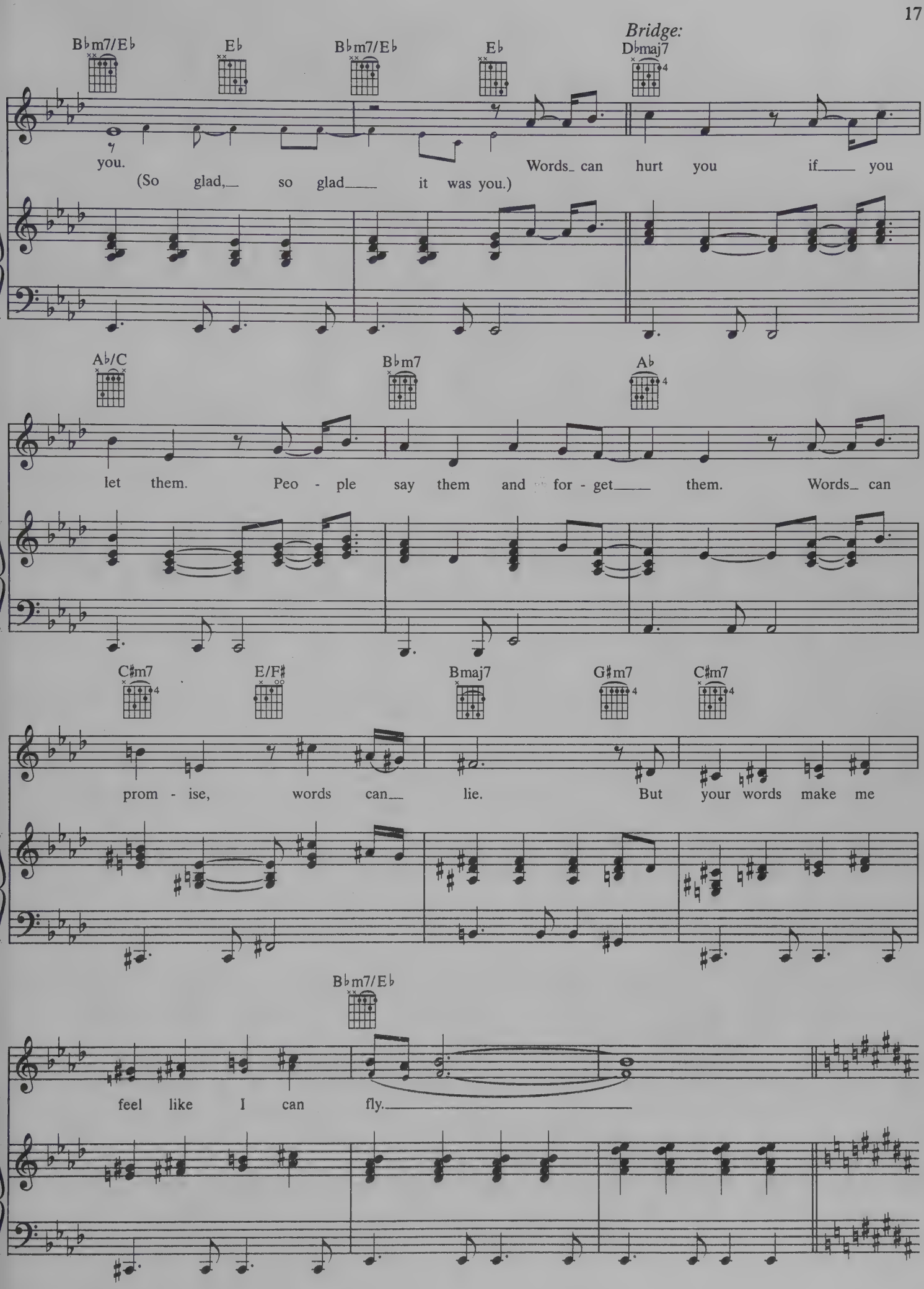
ANYONE AT ALL

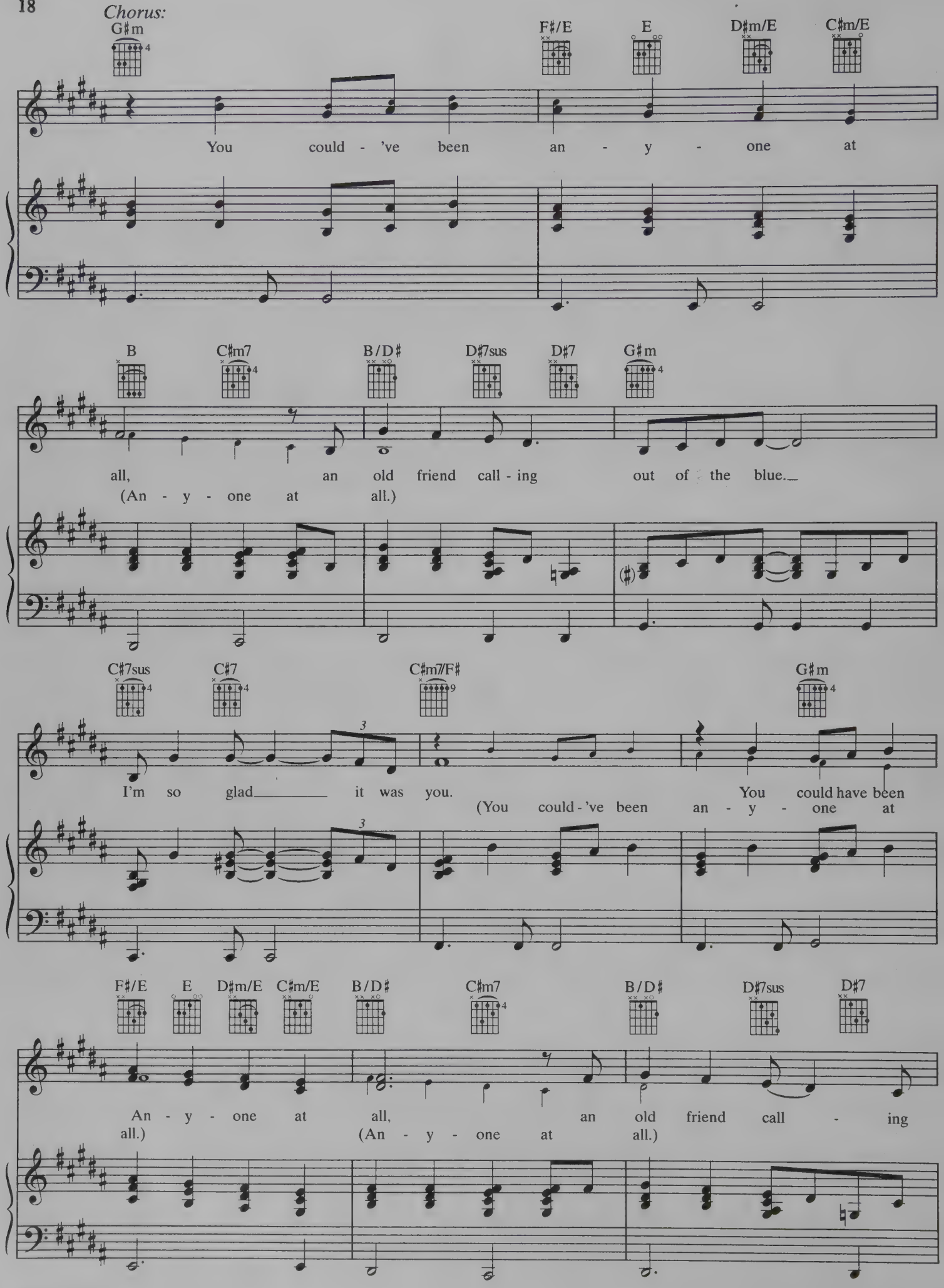
Words and Music by
CAROLE KING
and CAROLE BAYER SAGER

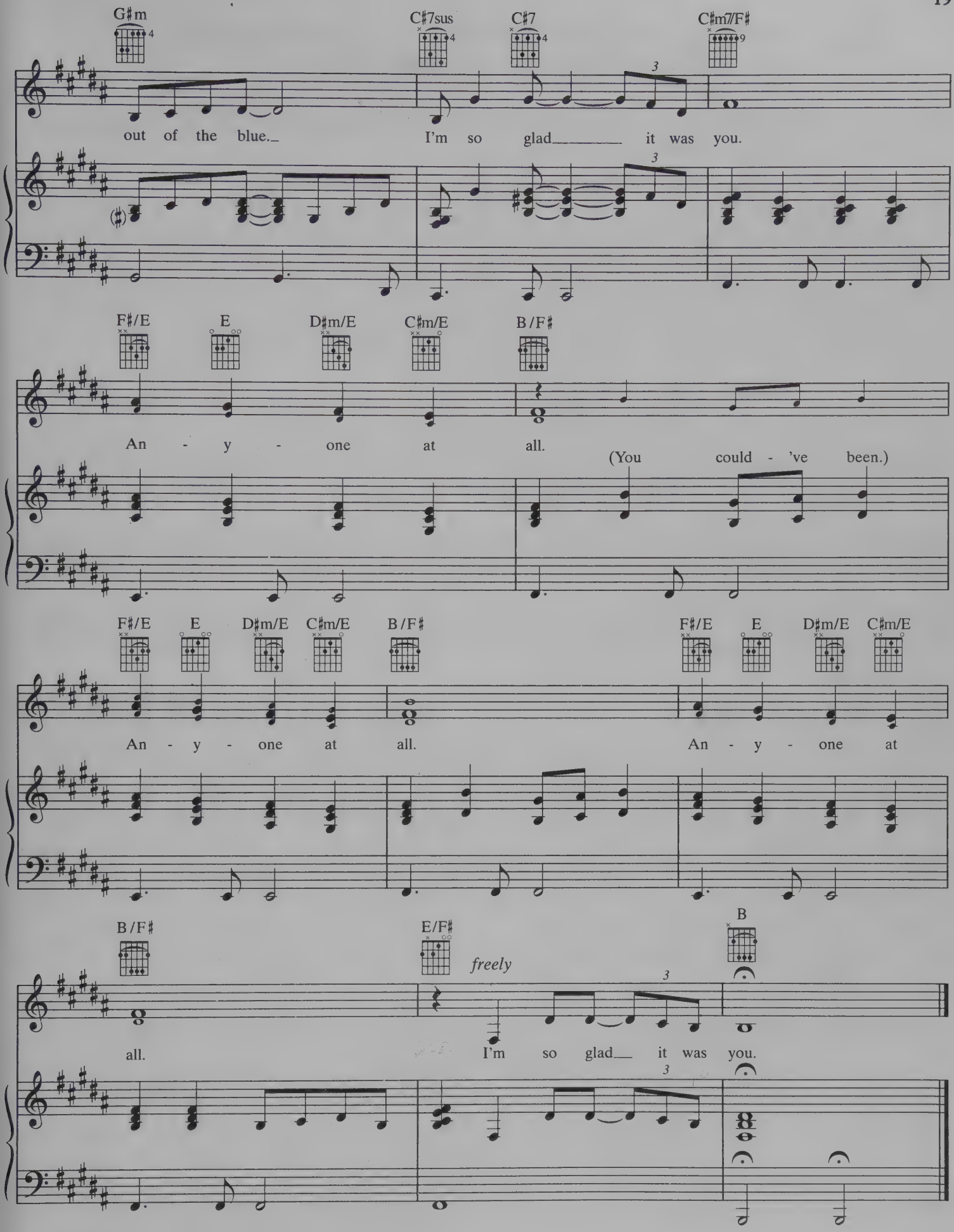


© 1998 WARNER-TAMERLANE PUBLISHING CORP., ALL ABOUT ME MUSIC and LUSHMOLE MUSIC
All Rights on behalf of ALL ABOUT ME MUSIC Administered by WARNER-TAMERLANE PUBLISHING CORP.
All Rights Reserved


A♭/E♭
C7sus
C7
Fm
mem - 'ry I can't e - rase.
world I would keep from you.
1. You could have been
2. You could have been
Chorus:
E♭/D♭
D♭
Cm/D♭
B♭m/D♭
A♭
B♭m7
A♭/C
C7sus
C7
an - y - one at all, an old friend call - ing
an - y - one at all, a stran - ger fall - ing
(An - y - one at all.)
Fm
1.
B♭7sus
B♭7
out of the blue.
out of the blue.
I'm so glad it was
B♭m7/E♭
E♭
B♭m7/E♭
2.
B♭7sus
B♭7
you.
I'm so glad it was


Bbm7/Eb
Eb
Bbm7/Eb
Eb
Bridge:
Dbmaj7
you.
(So glad, so glad it was you.)
Words can hurt you if you
Ab/C
Bbm7
Ab
let them.
Peo - ple say them and for - get them.
Words can
C#m7
E/F#
Bmaj7
G#m7
C#m7
prom - ise, words can lie.
But your words make me
Bbm7/Eb
feel like I can fly.

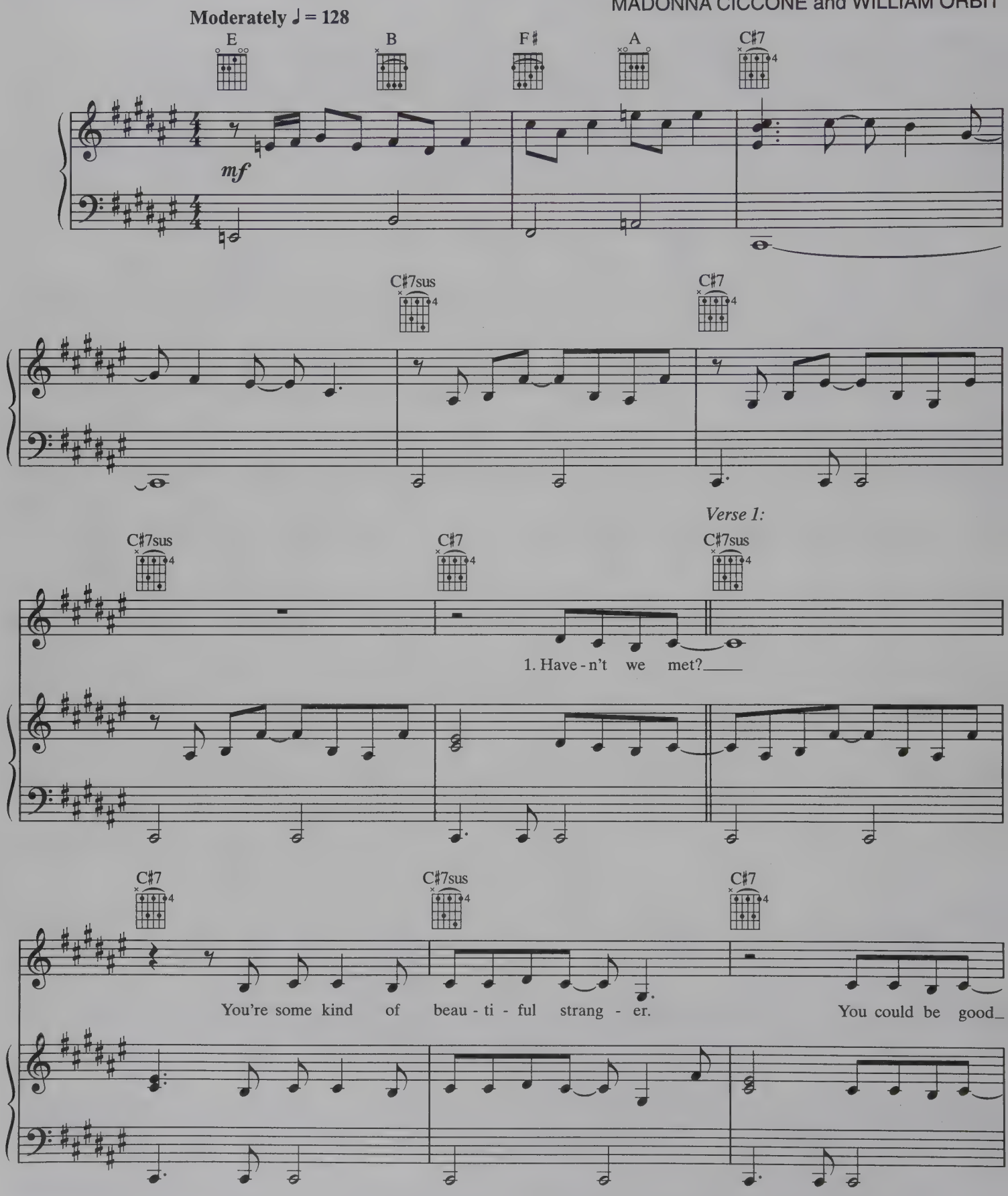

Chorus:
G♯m
F♯/E
E
D♯m/E
C♯m/E
You could - 've been an - y - one at
B
C♯m7
B/D♯
D♯7sus
D♯7
G♯m
all, an old friend call - ing out of the blue.
(An - y - one at all.)
C♯7sus
C♯7
C♯m7/F♯
G♯m
I'm so glad it was you.
You could have been
(You could - 've been an - y - one at
F♯/E
E
D♯m/E
C♯m/E
B/D♯
C♯m7
B/D♯
D♯7sus
D♯7
An - y - one at all, an old friend call - ing
all.)
(An - y - one at all.)


G♯m
C♯7sus
C♯7
C♯m7/F♯
out of the blue.
I'm so glad
it was you.
F♯/E
E
D♯m/E
C♯m/E
B/F♯
An - y - one at all.
(You could - 've been.)
F♯/E
E
D♯m/E
C♯m/E
B/F♯
An - y - one at all.
F♯/E
E
D♯m/E
C♯m/E
An - y - one at
B/F♯
E/F♯
B
freely
all.
I'm so glad
it was you.

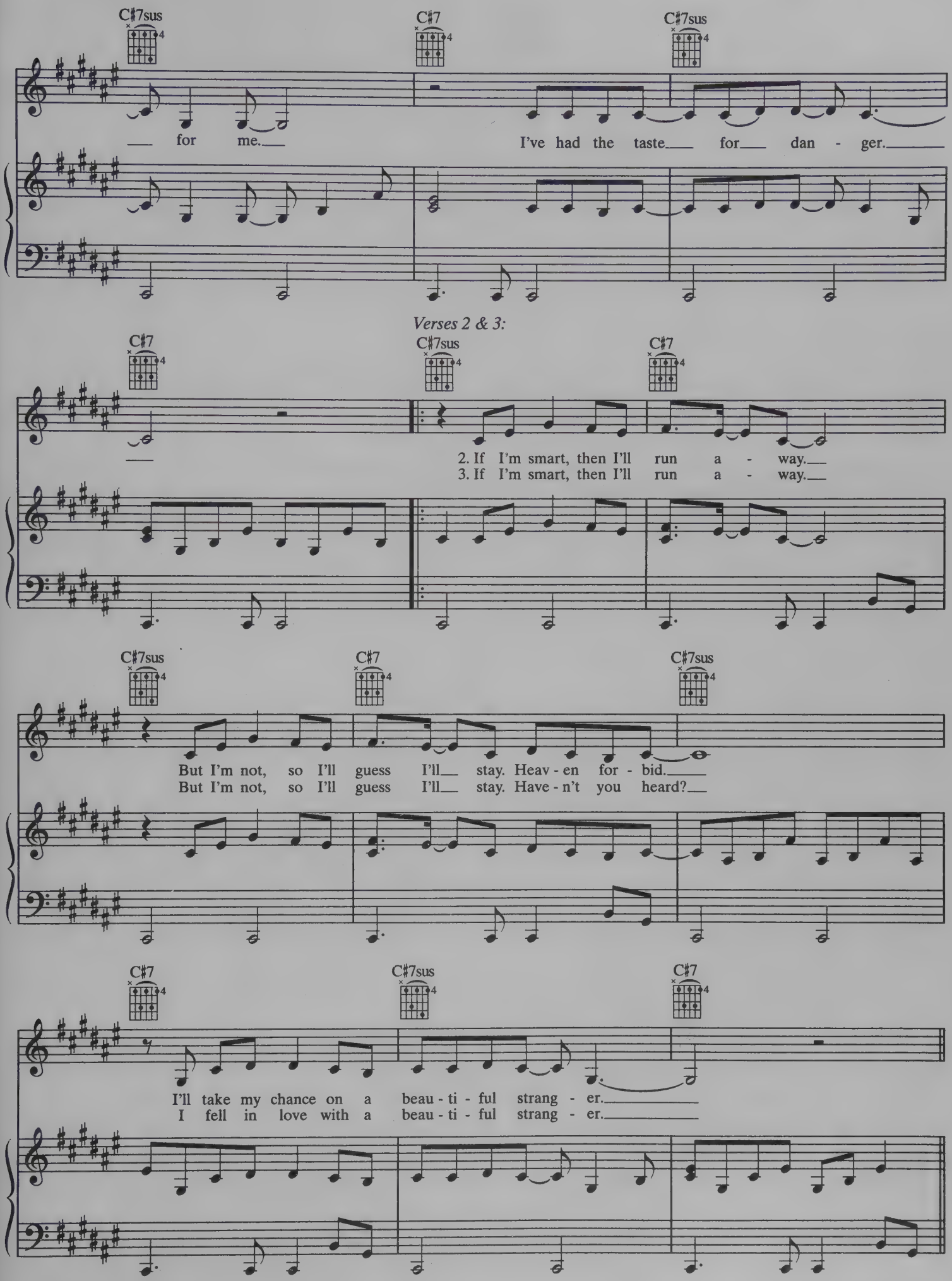
From the Motion Picture AUSTIN POWERS: The Spy Who Shagged Me

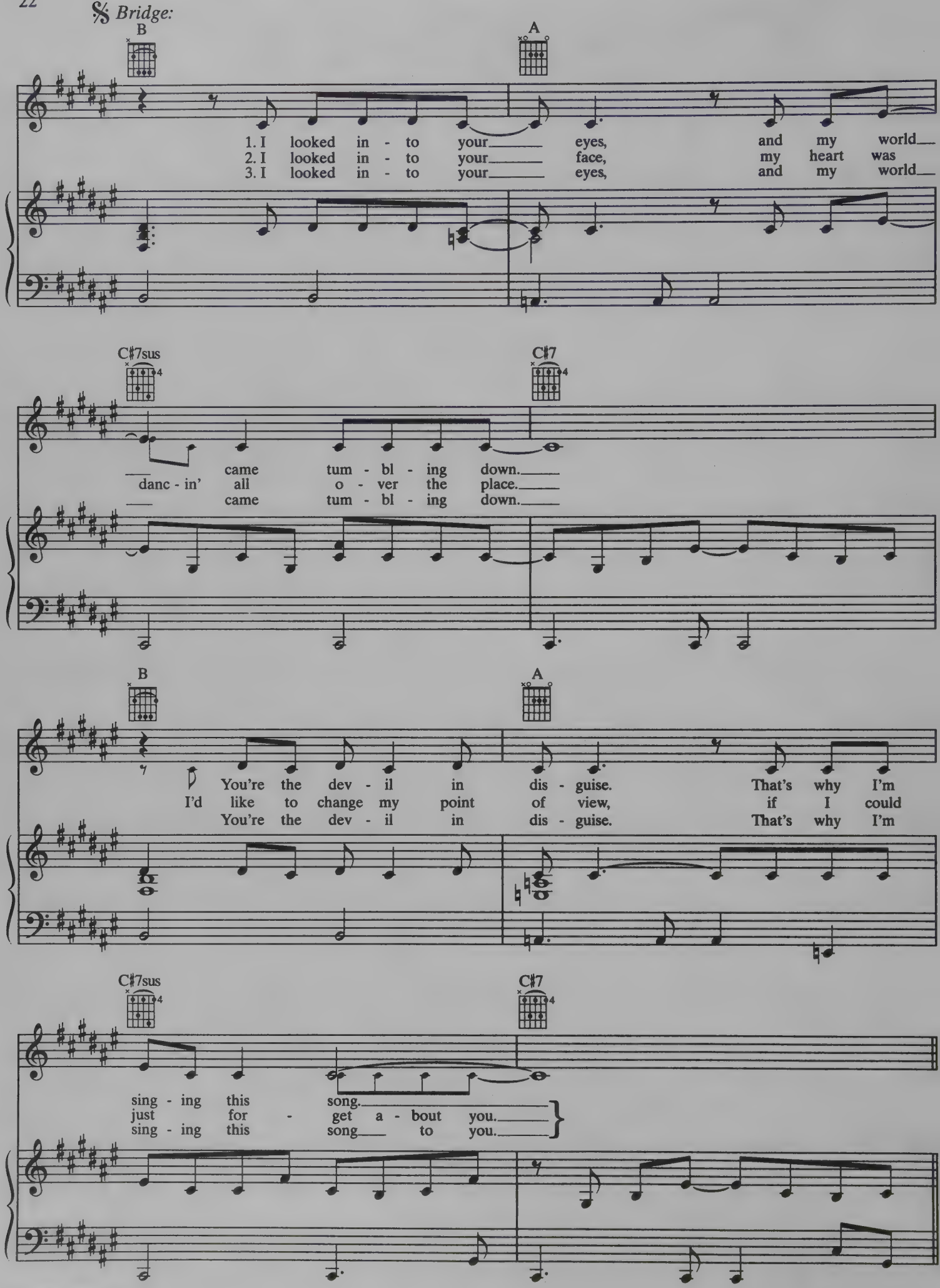
BEAUTIFUL STRANGER

Words and Music by
MADONNA CICCONE and WILLIAM ORBIT

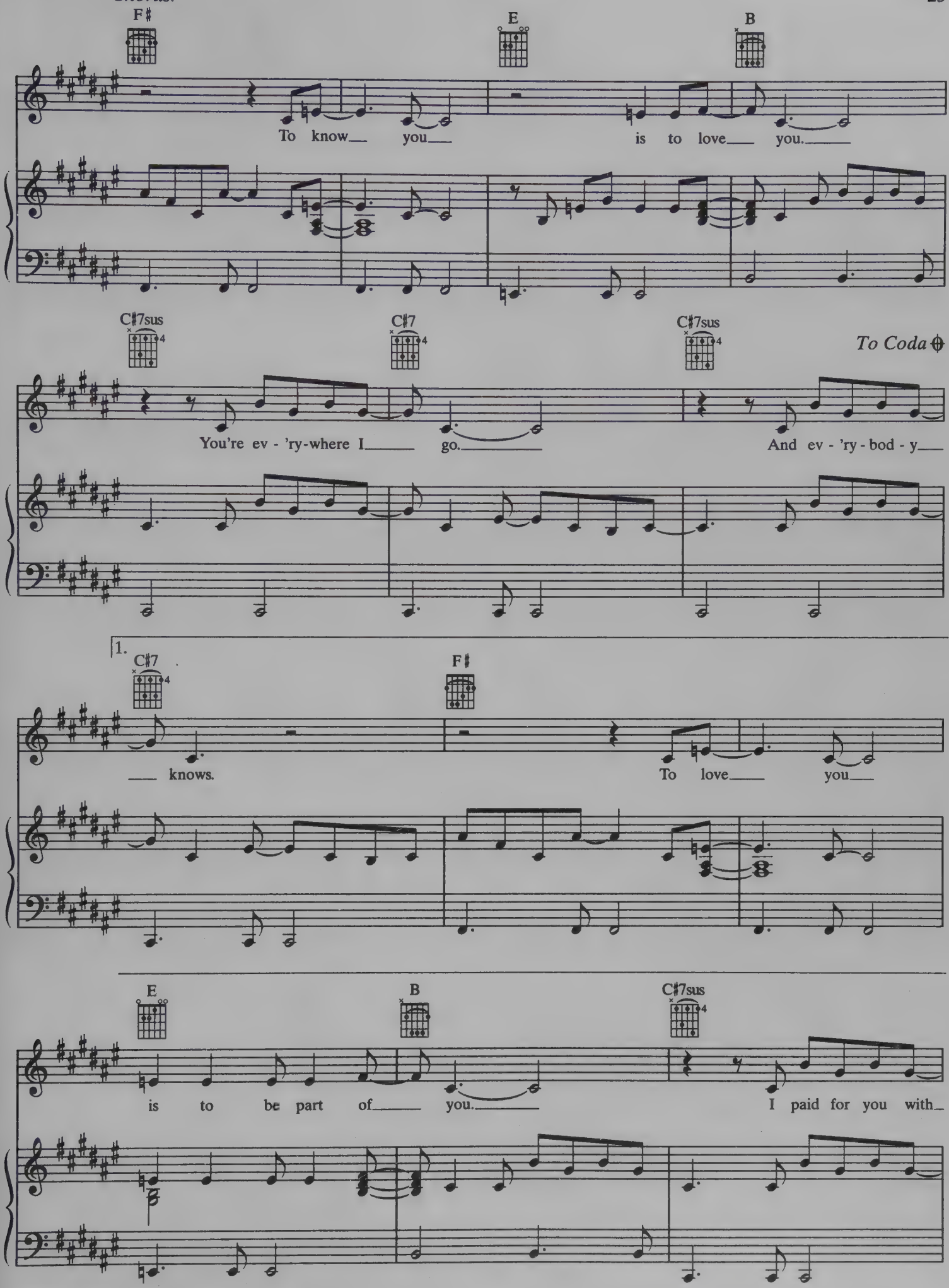


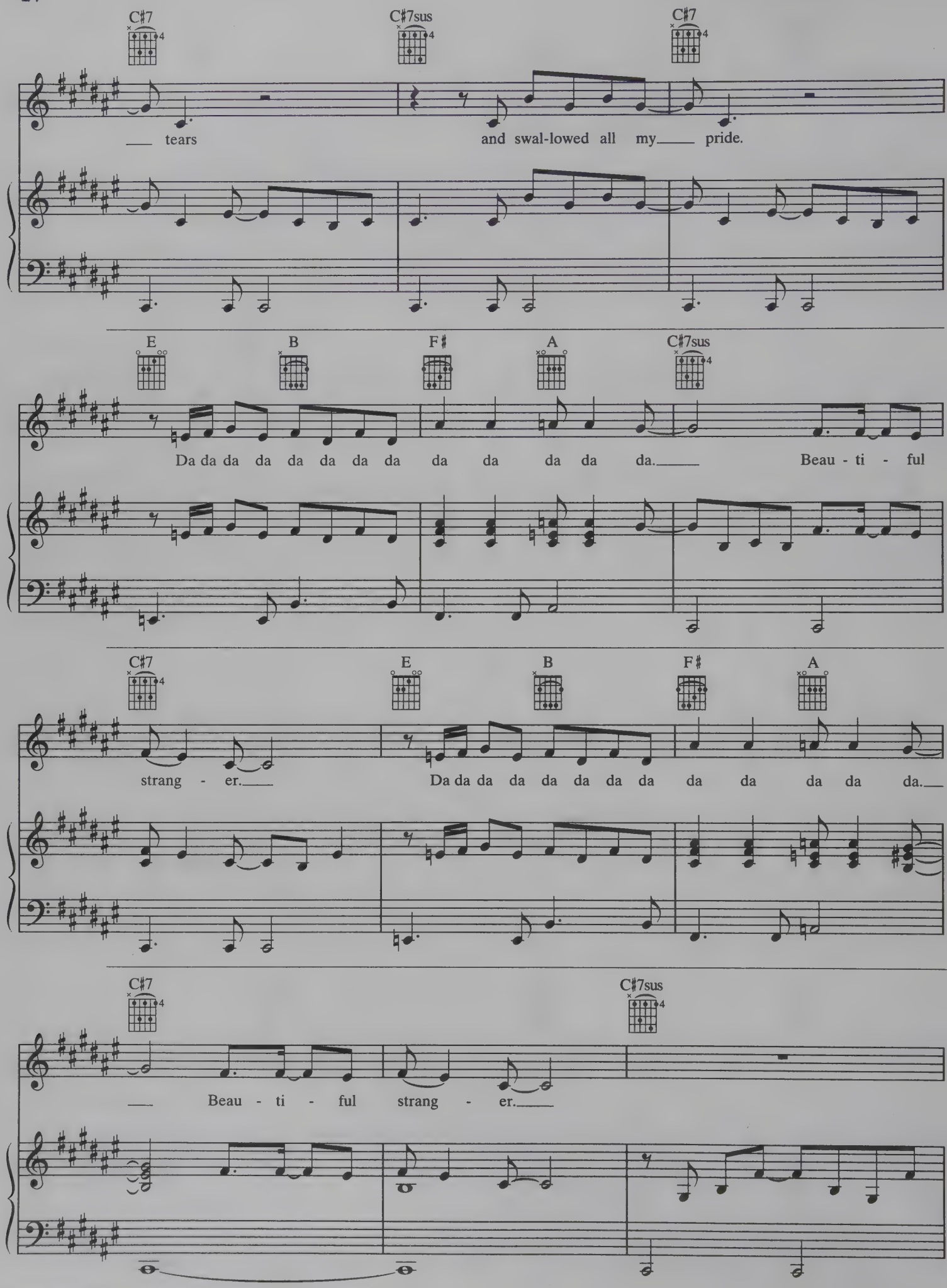
© 1999 WB MUSIC CORP., WEBO GIRL PUBLISHING, INC. and RONDOR MUSIC (London) LTD. (PRS)
All Rights for WEBO GIRL PUBLISHING, INC. Administered by WB MUSIC CORP.
All Rights for RONDOR MUSIC (London) LTD. (PRS) Administered in the U.S. and Canada by ALMO MUSIC CORP. (ASCAP)
All Rights Reserved

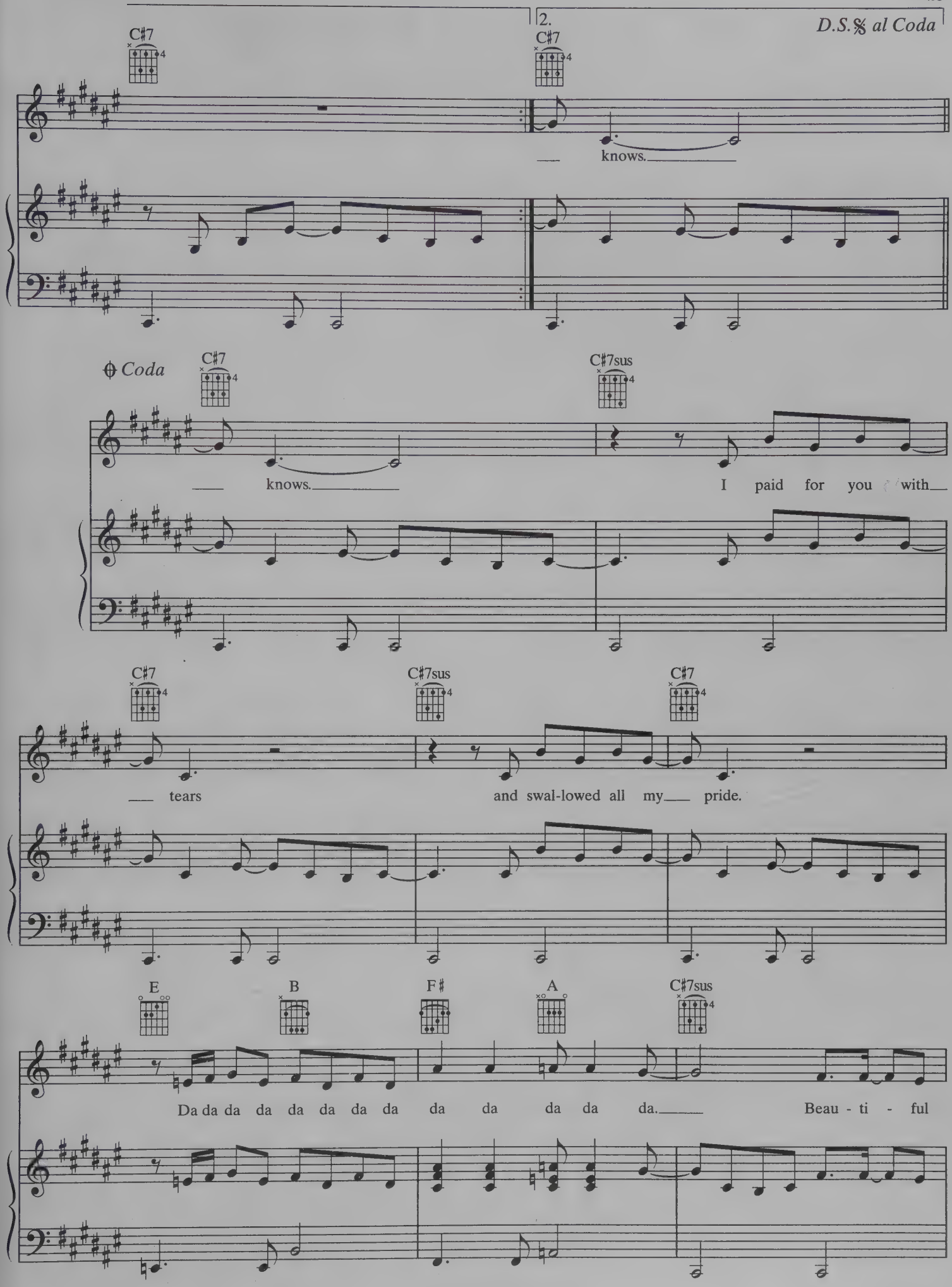

C♯7sus
C♯7
C♯7sus
for me.
I've had the taste for dan - ger.
Verses 2 & 3:
C♯7
C♯7sus
C♯7
2. If I'm smart, then I'll run a - way.
3. If I'm smart, then I'll run a - way.
C♯7sus
C♯7
C♯7sus
But I'm not, so I'll guess I'll stay. Heav - en for - bid.
But I'm not, so I'll guess I'll stay. Have - n't you heard?
C♯7
C♯7sus
C♯7
I'll take my chance on a beau - ti - ful strang - er.
I fell in love with a beau - ti - ful strang - er.

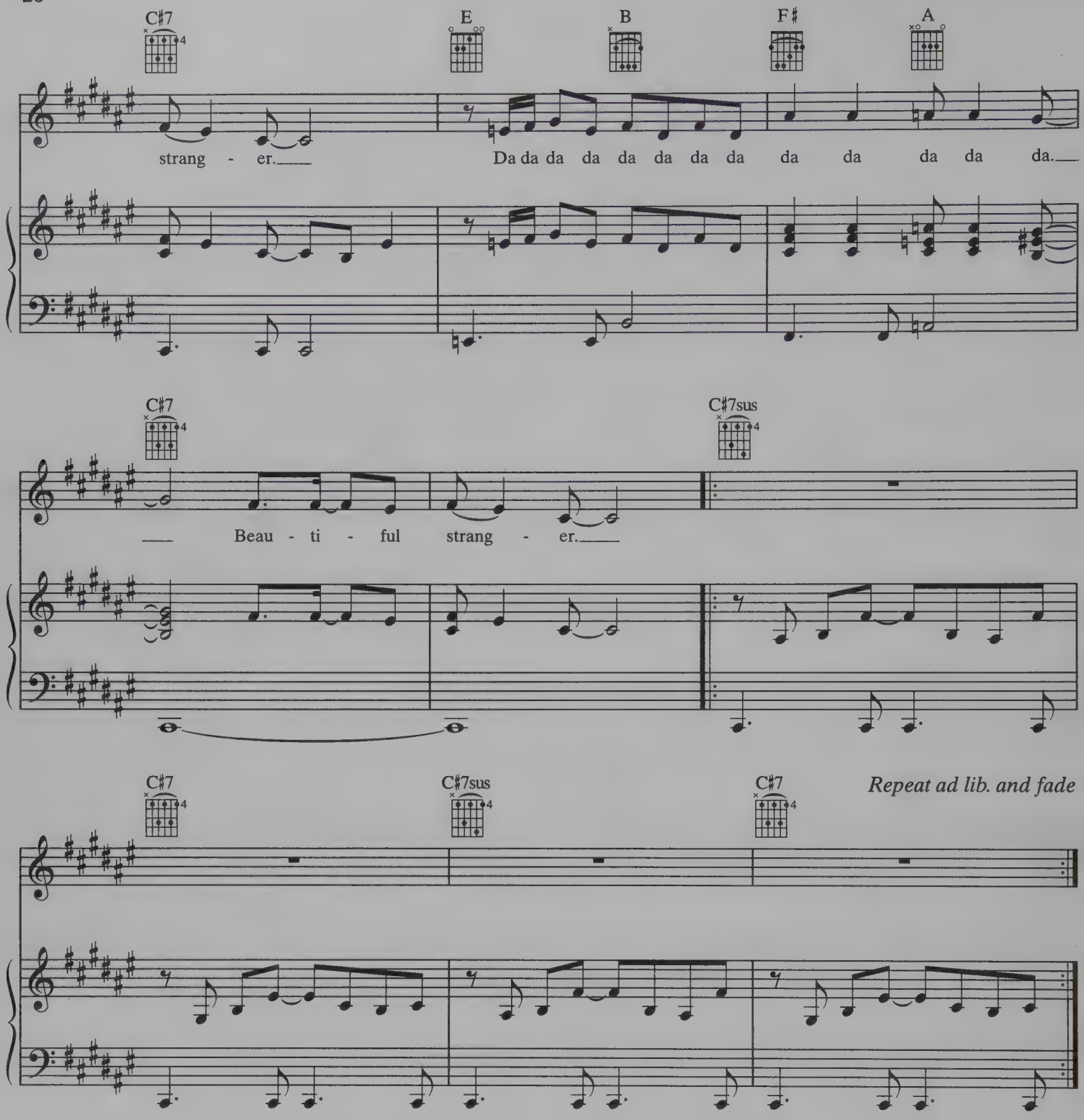

𝄋 Bridge:
B
A
1. I looked in - to your eyes, and my world
2. I looked in - to your face, my heart was
3. I looked in - to your eyes, and my world
C♯7sus
C♯7
came tum - bl - ing down.
danc - in' all o - ver the place.
came tum - bl - ing down.
B
A
You're the dev - il in dis - guise. That's why I'm
I'd like to change my point of view, if I could
You're the dev - il in dis - guise. That's why I'm
C♯7sus
C♯7
sing - ing this song.
just for - get a - bout you.
sing - ing this song to you.

Chorus:


F♯
E
B
To know you is to love you.
C♯7sus
C♯7
C♯7sus
To Coda
You're ev - 'ry-where I go. And ev - 'ry - bod - y
1.
C♯7
F♯
knows. To love you
E
B
C♯7sus
is to be part of you. I paid for you with


C♯7
C♯7sus
C♯7
___ tears
and swal-lowed all my___ pride.
E
B
F♯
A
C♯7sus
Da da da da da da da da da da da da da.___
Beau - ti - ful
C♯7
E
B
F♯
A
strang - er.___
Da da da da da da da da da da da da da.___
C♯7
C♯7sus
___ Beau - ti - ful strang - er.___

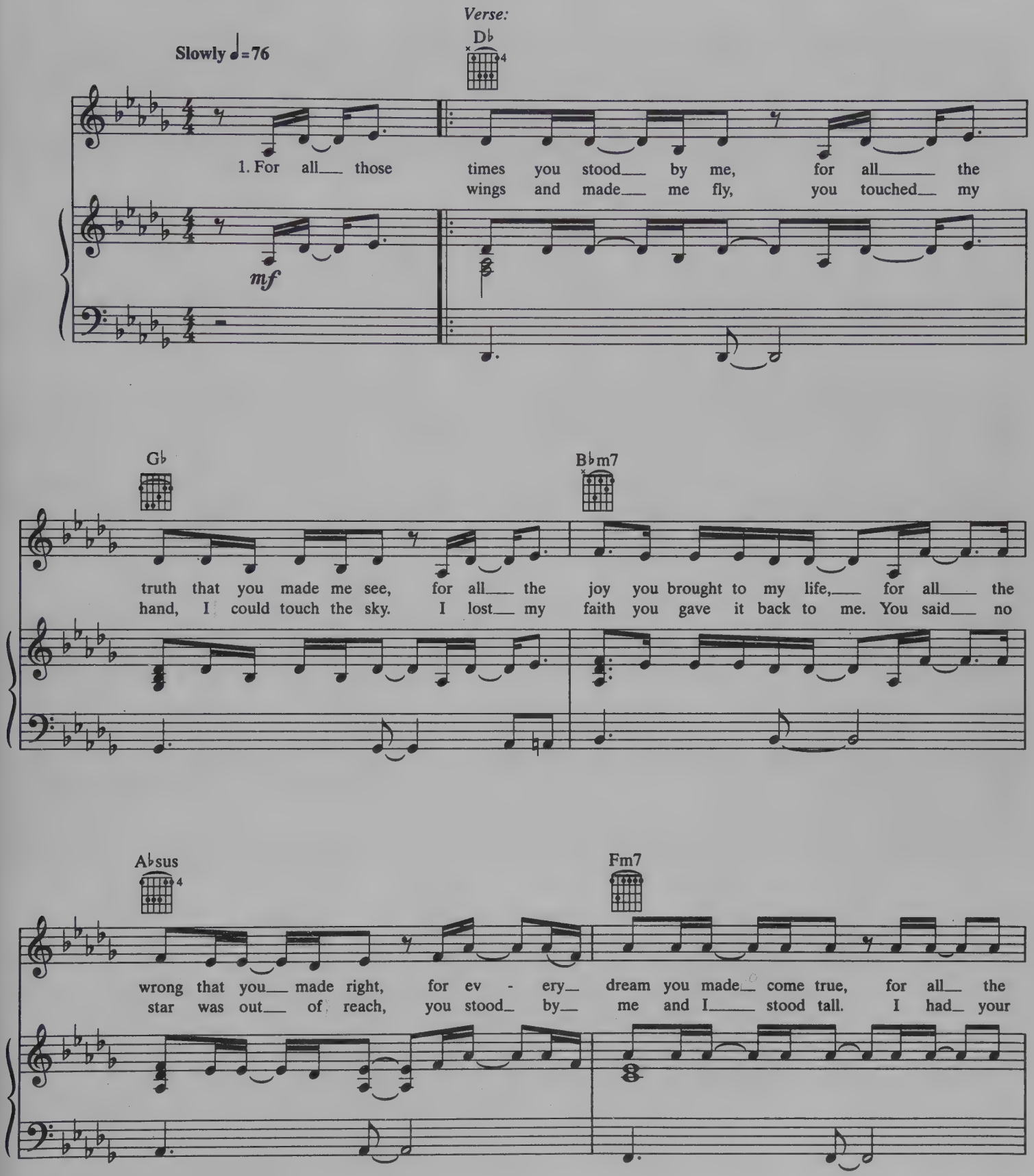

C♯7
2.
C♯7
D.S.𝄋 al Coda
knows.
Coda
C♯7
C♯7sus
knows.
I paid for you with
C♯7
C♯7sus
C♯7
tears
and swal-lowed all my pride.
E
B
F♯
A
C♯7sus
Da da da da da da da da da da da da.
Beau - ti - ful


C♯7
E
B
F♯
A
strang - er.
Da da da da da da da da da da da da.
C♯7
C♯7sus
Beau - ti - ful strang - er.
C♯7
C♯7sus
C♯7
Repeat ad lib. and fade

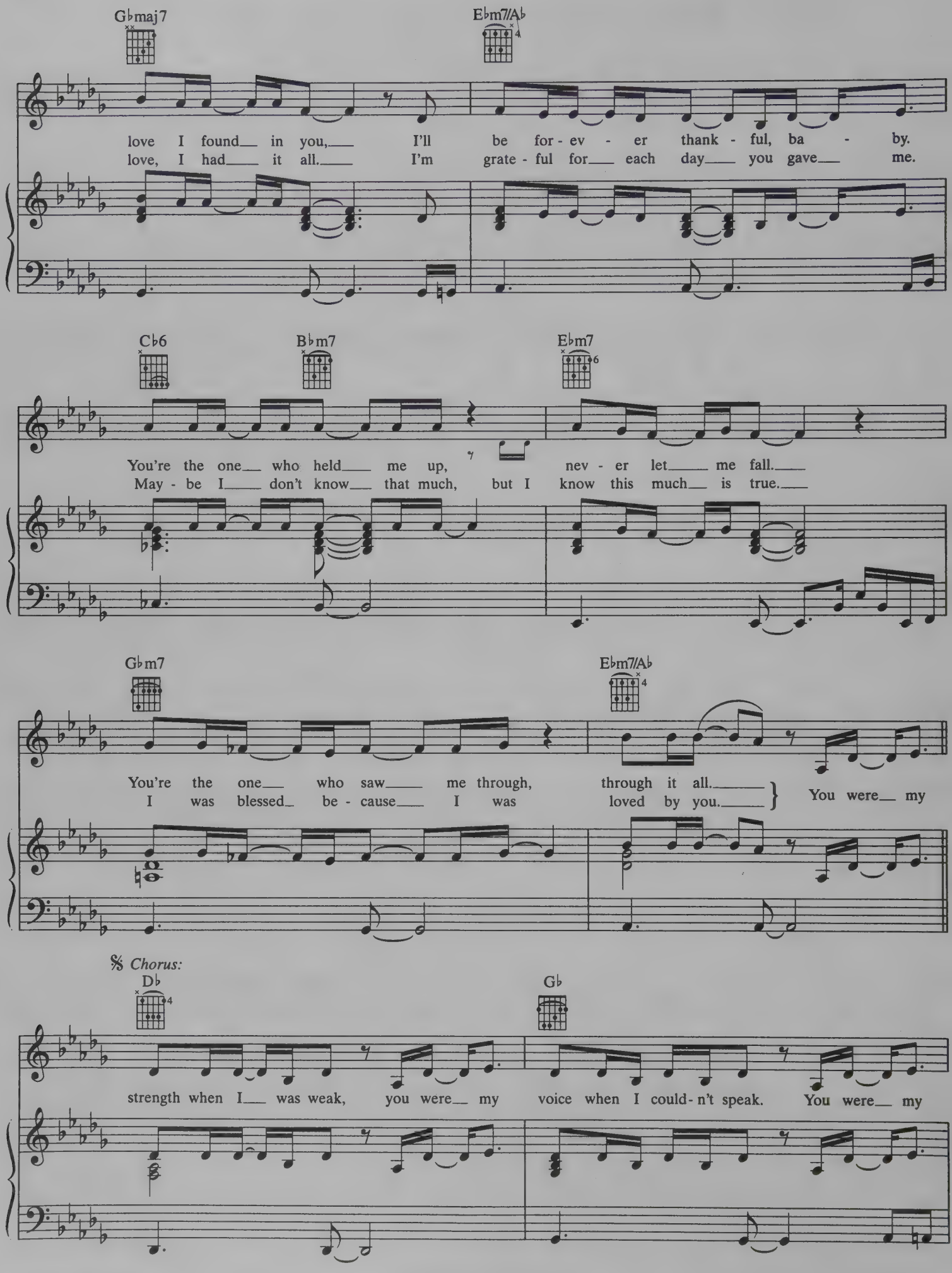
BECAUSE YOU LOVED ME

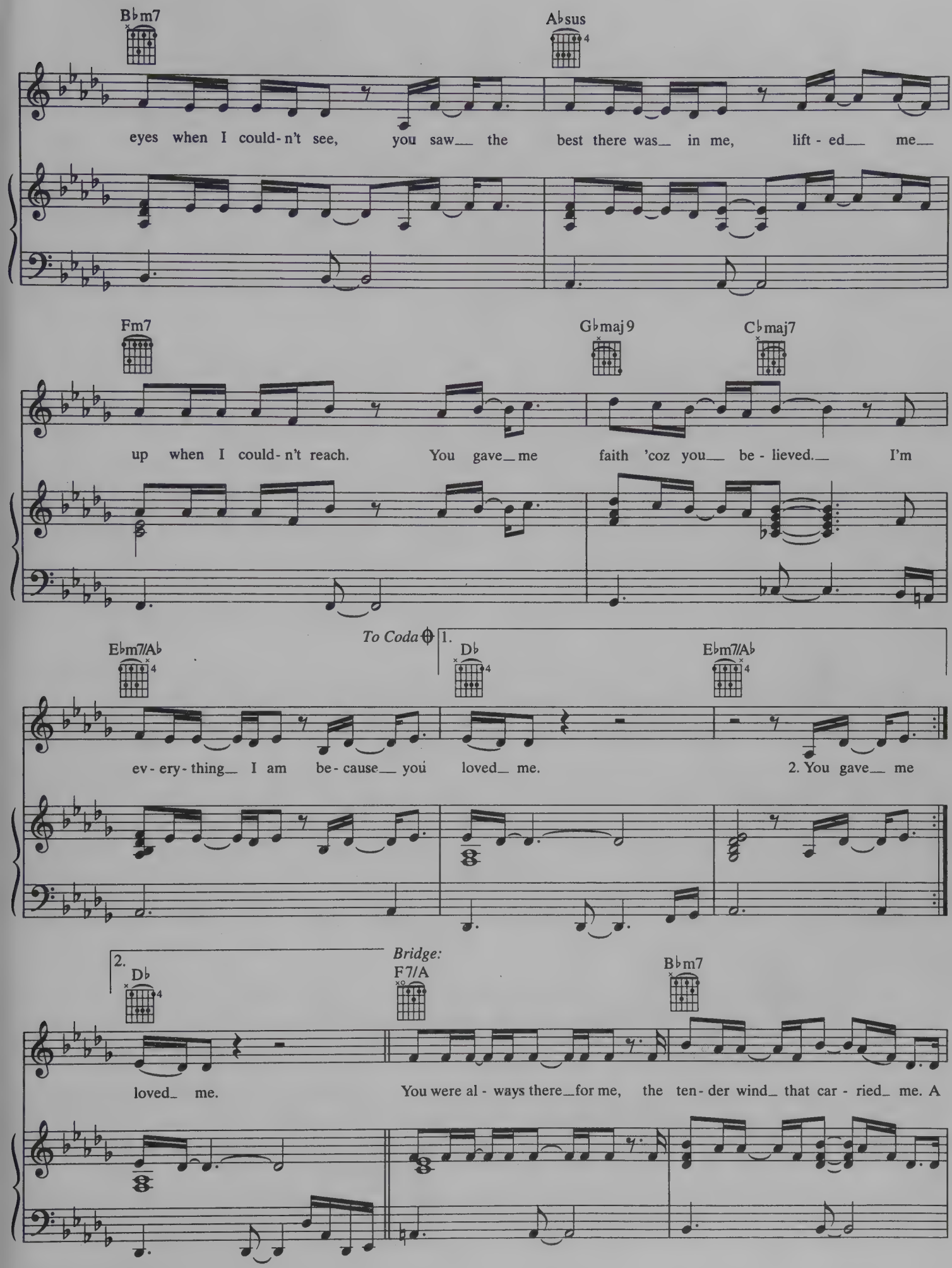
(Theme from "Up Close & Personal")

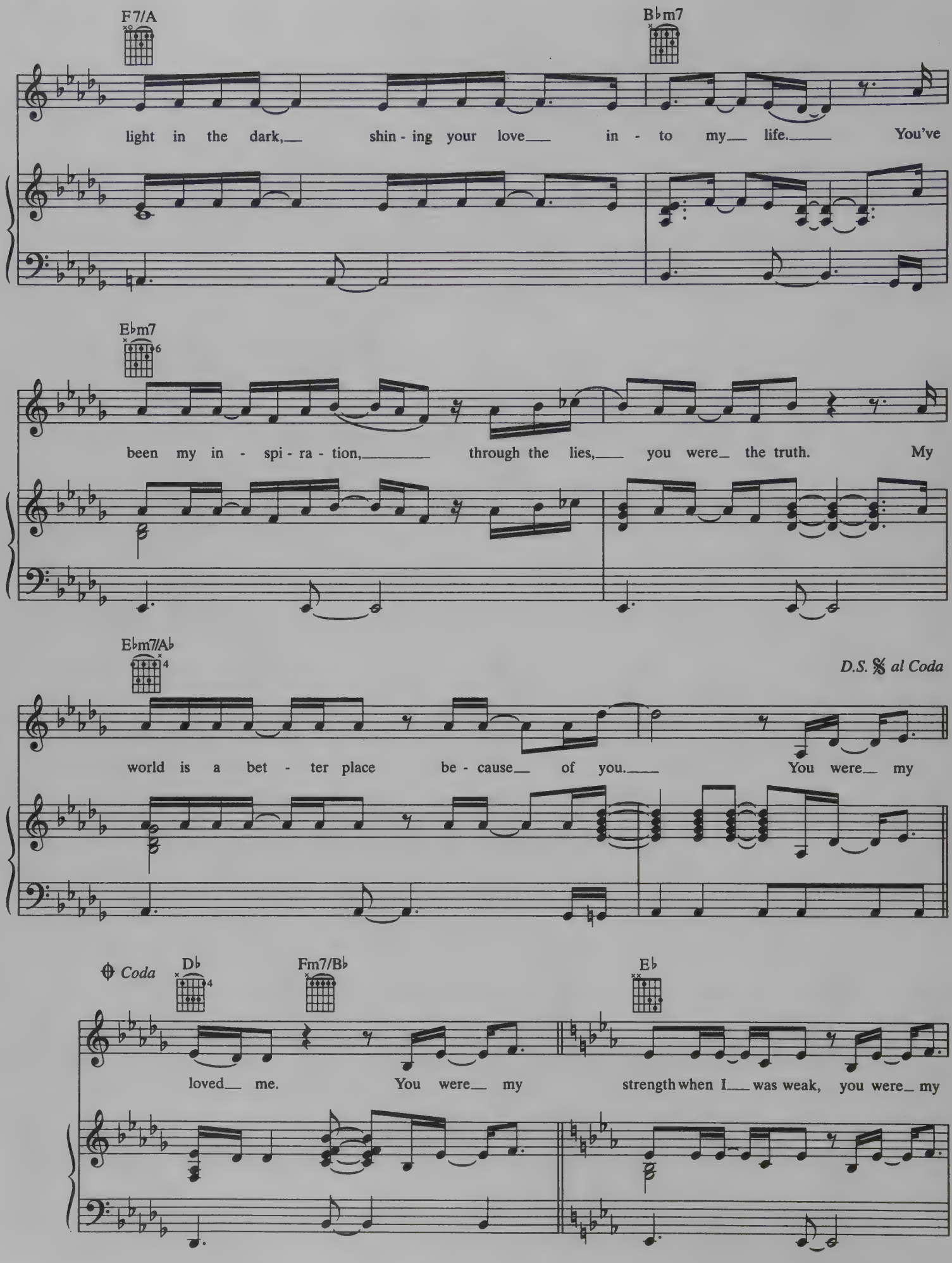
Words and Music by
DIANE WARREN

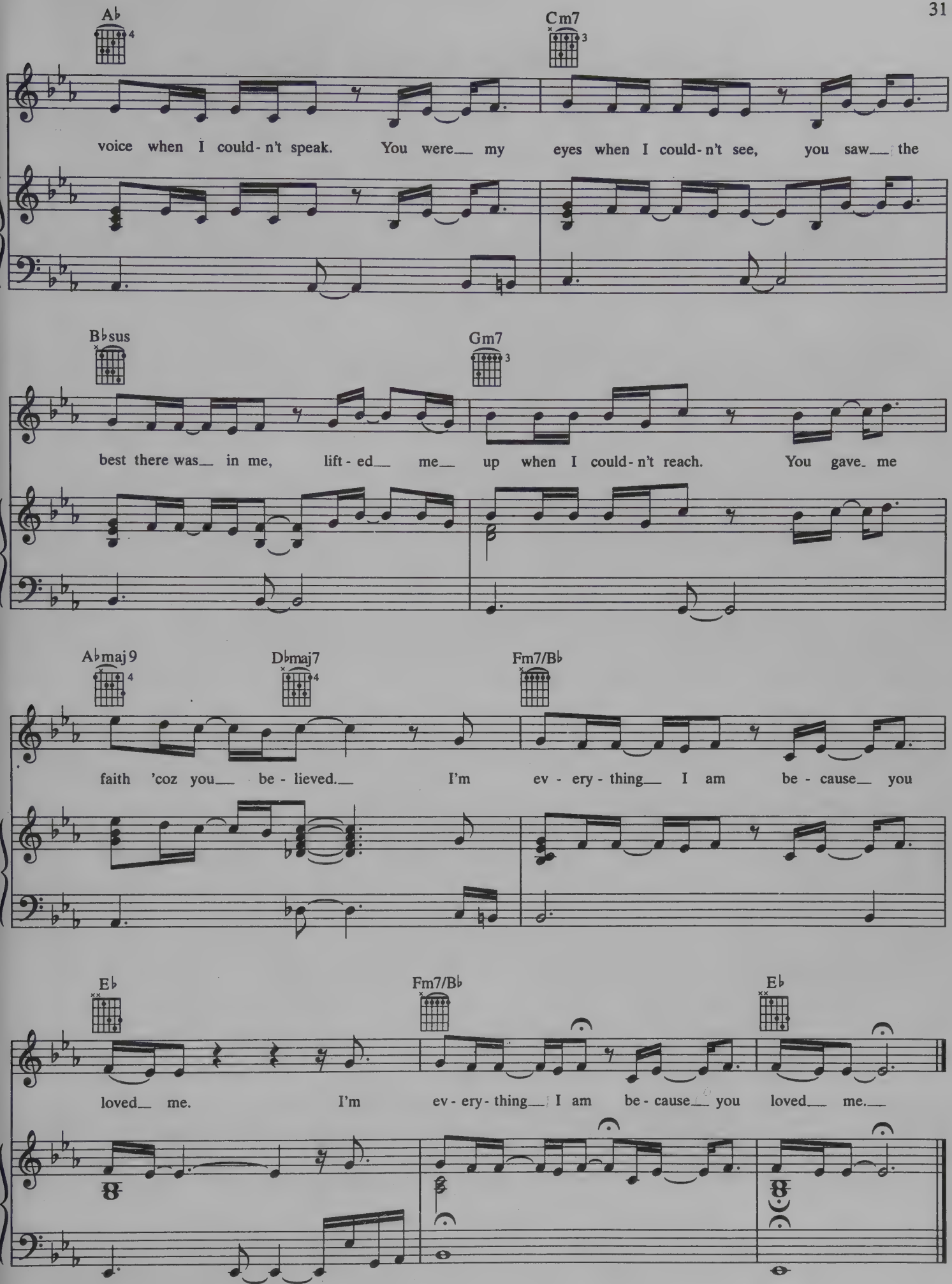


© 1996 REALSONGS (ASCAP)
All Rights Reserved


G♭maj7
E♭m7/A♭
love I found in you, I'll be for - ev - er thank - ful, ba - by.
love, I had it all. I'm grate - ful for each day you gave me.
C♭6
B♭m7
E♭m7
You're the one who held me up, nev - er let me fall.
May - be I don't know that much, but I know this much is true.
G♭m7
E♭m7/A♭
You're the one who saw me through, through it all.
I was blessed be - cause I was loved by you.
You were my
𝄋 Chorus:
D♭
G♭
strength when I was weak, you were my voice when I could - n't speak. You were my

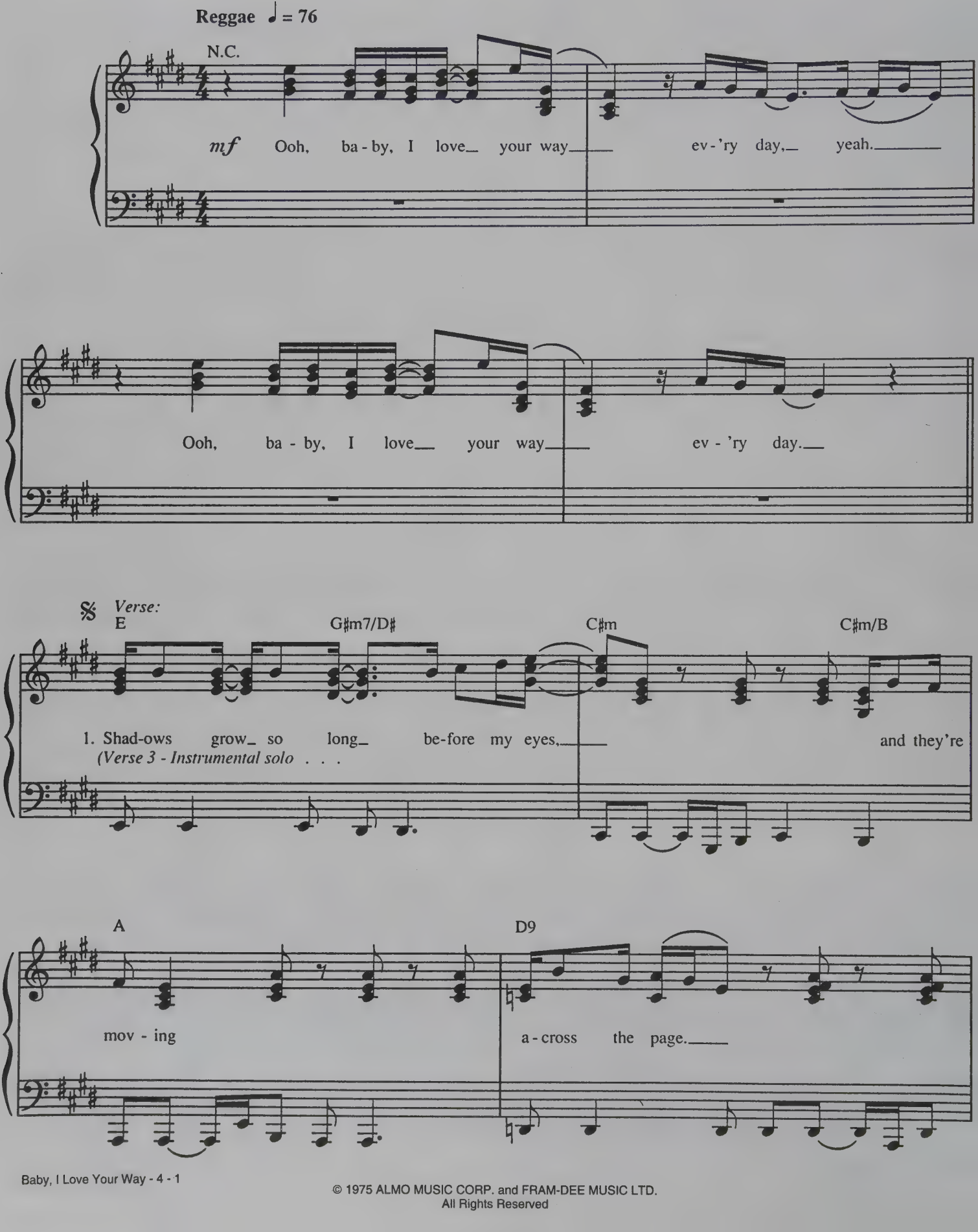

B♭m7
A♭sus
eyes when I could-n't see, you saw the best there was in me, lift-ed me
Fm7
G♭maj9
C♭maj7
up when I could-n't reach. You gave me faith 'coz you be-lieved. I'm
To Coda
1.
E♭m7/A♭
D♭
E♭m7/A♭
ev-ery-thing I am be-cause you loved me. 2. You gave me
2.
D♭
Bridge:
F7/A
B♭m7
loved me. You were al-ways there for me, the ten-der wind that car-ried me. A


F7/A
B♭m7
light in the dark, shin - ing your love in - to my life. You've
E♭m7
been my in - spi - ra - tion, through the lies, you were the truth. My
E♭m7/A♭
D.S. 𝄋 al Coda
world is a bet - ter place be - cause of you. You were my
Coda
D♭
Fm7/B♭
E♭
loved me. You were my strength when I was weak, you were my

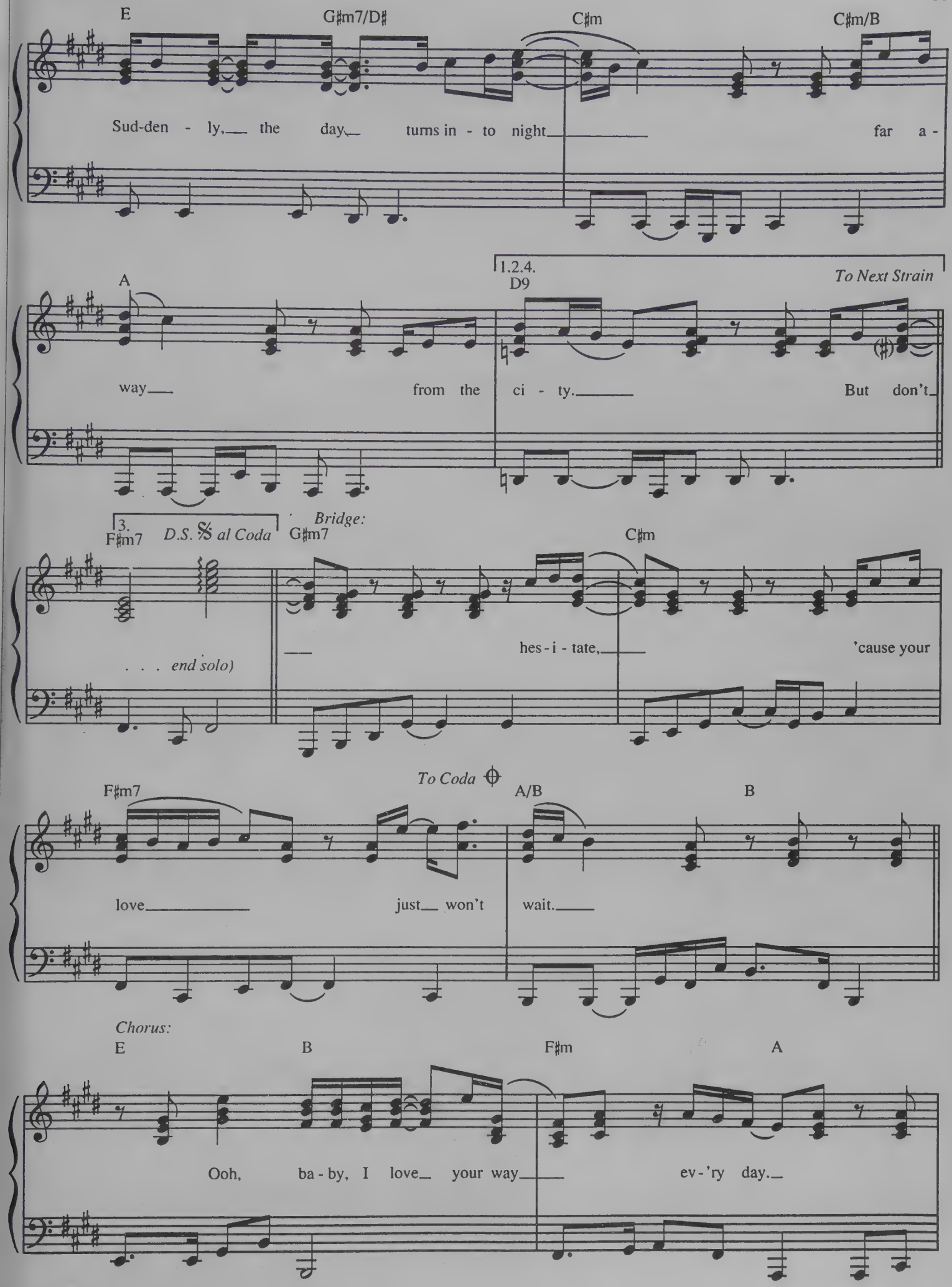

A♭
C m7
voice when I could-n't speak. You were my eyes when I could-n't see, you saw the
B♭sus
G m7
best there was in me, lift-ed me up when I could-n't reach. You gave me
A♭maj9
D♭maj7
F m7/B♭
faith 'coz you be-lieved. I'm ev-ery-thing I am be-cause you
E♭
F m7/B♭
E♭
loved me. I'm ev-ery-thing I am be-cause you loved me.

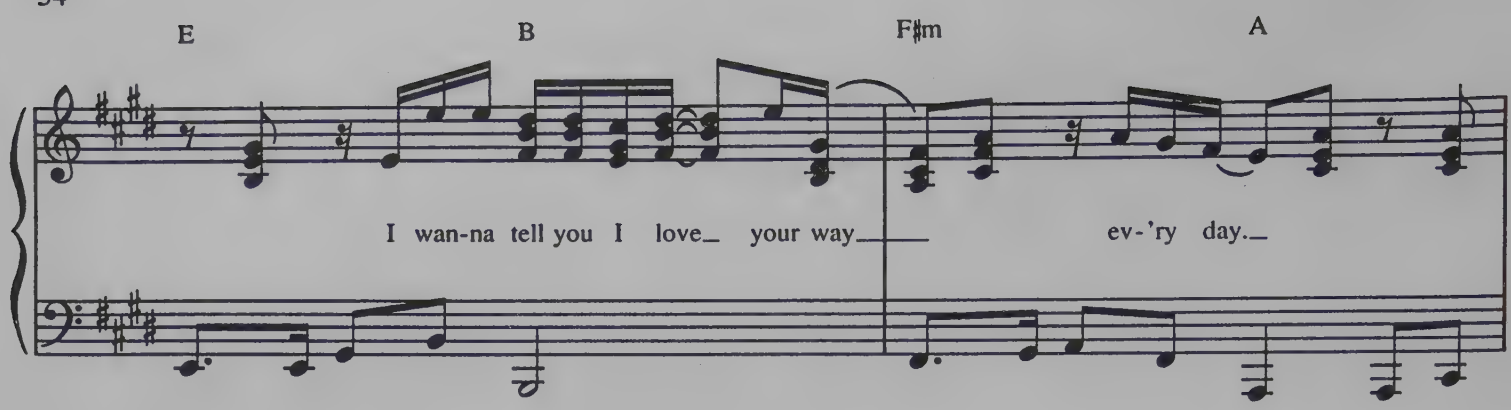
BABY, I LOVE YOUR WAY

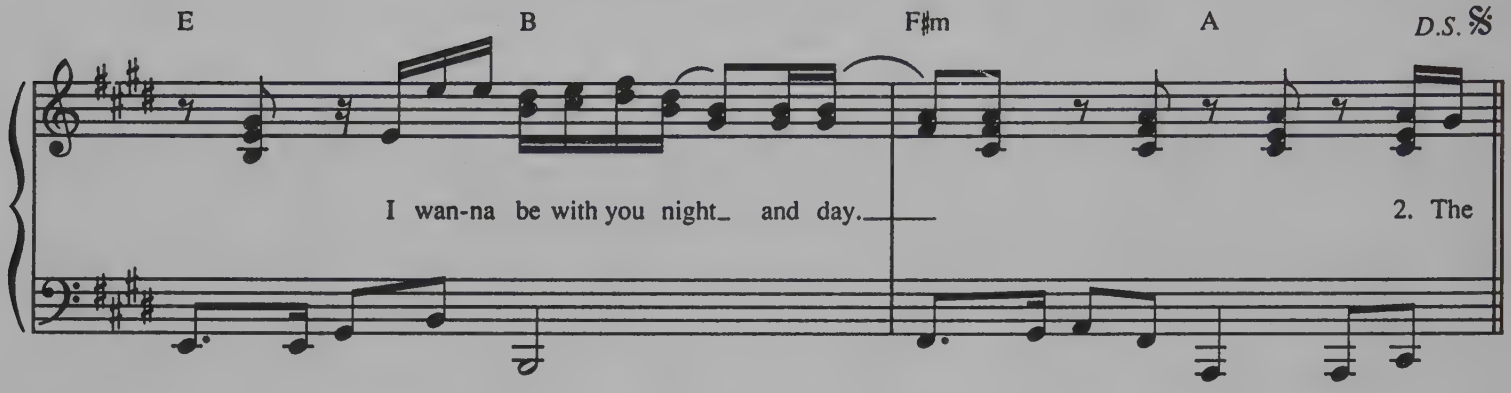
Words and Music by
PETER FRAMPTON

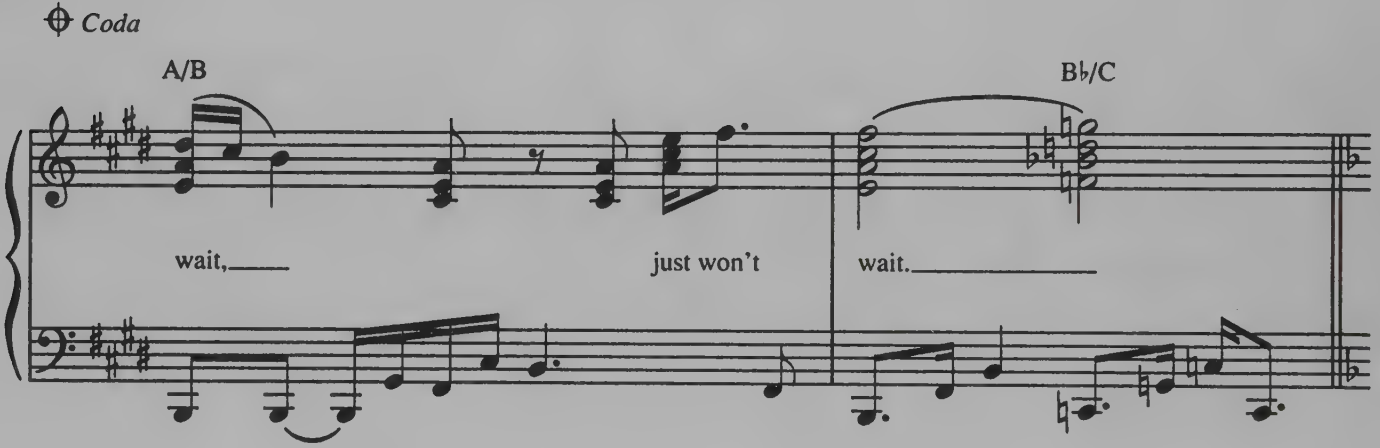


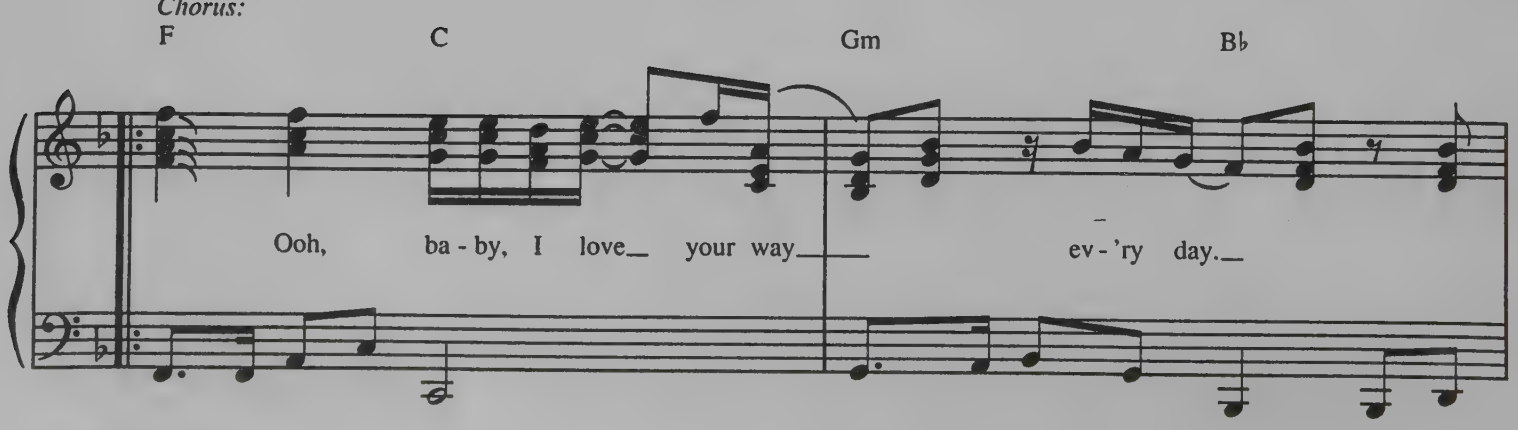
© 1975 ALMO MUSIC CORP. and FRAM-DEE MUSIC LTD.
All Rights Reserved

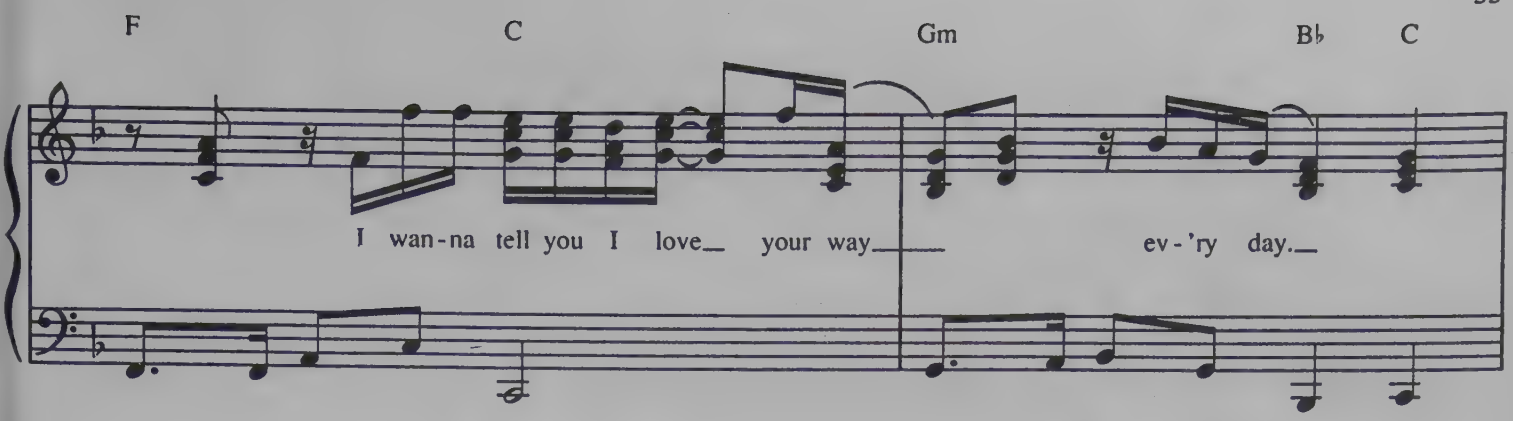

E
G♯m7/D♯
C♯m
C♯m/B
Sud-den - ly, the day turns in - to night far a -
A
1.2.4.
D9
To Next Strain
way from the ci - ty. But don't
3.
F♯m7
D.S. 𝄋 al Coda
Bridge:
G♯m7
C♯m
. . . end solo)
hes - i - tate, 'cause your
To Coda
F♯m7
A/B
B
love just won't wait.
Chorus:
E
B
F♯m
A
Ooh, ba - by, I love your way ev - 'ry day.

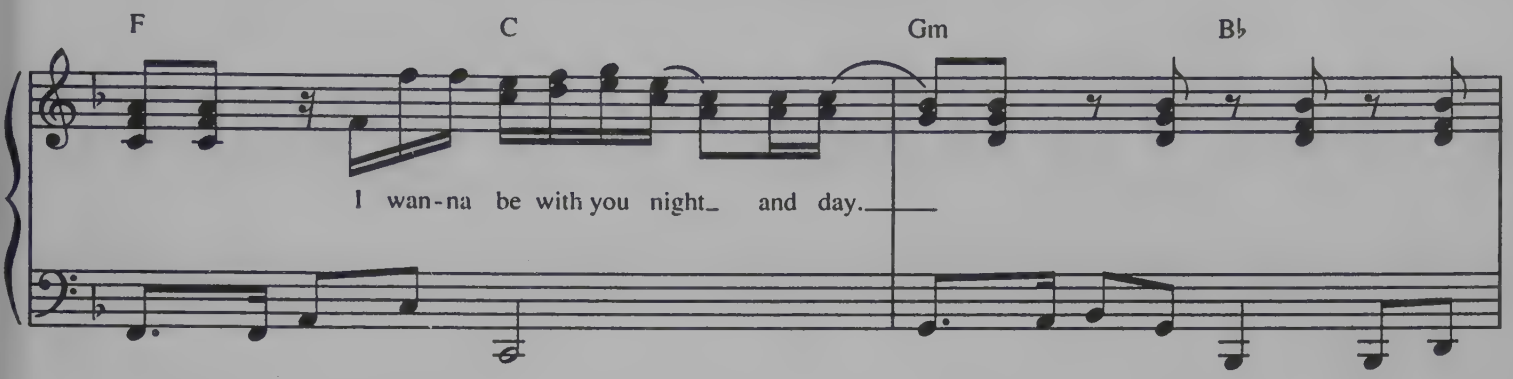

E
B
F♯m
A
I wan-na tell you I love_ your way_____ ev-'ry day._


E
B
F♯m
A
D.S. 𝄋
I wan-na be with you night_ and day._____ 2. The

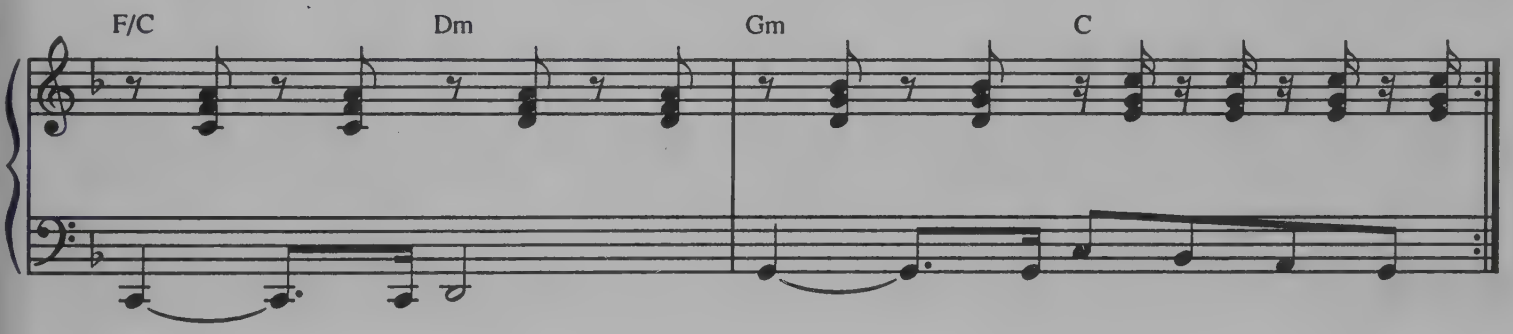

Coda
A/B
B♭/C
wait,_____ just won't wait._____


Chorus:
F
C
Gm
B♭
Ooh, ba - by, I love_ your way_____ ev - 'ry day._





Repeat ad lib. and fade



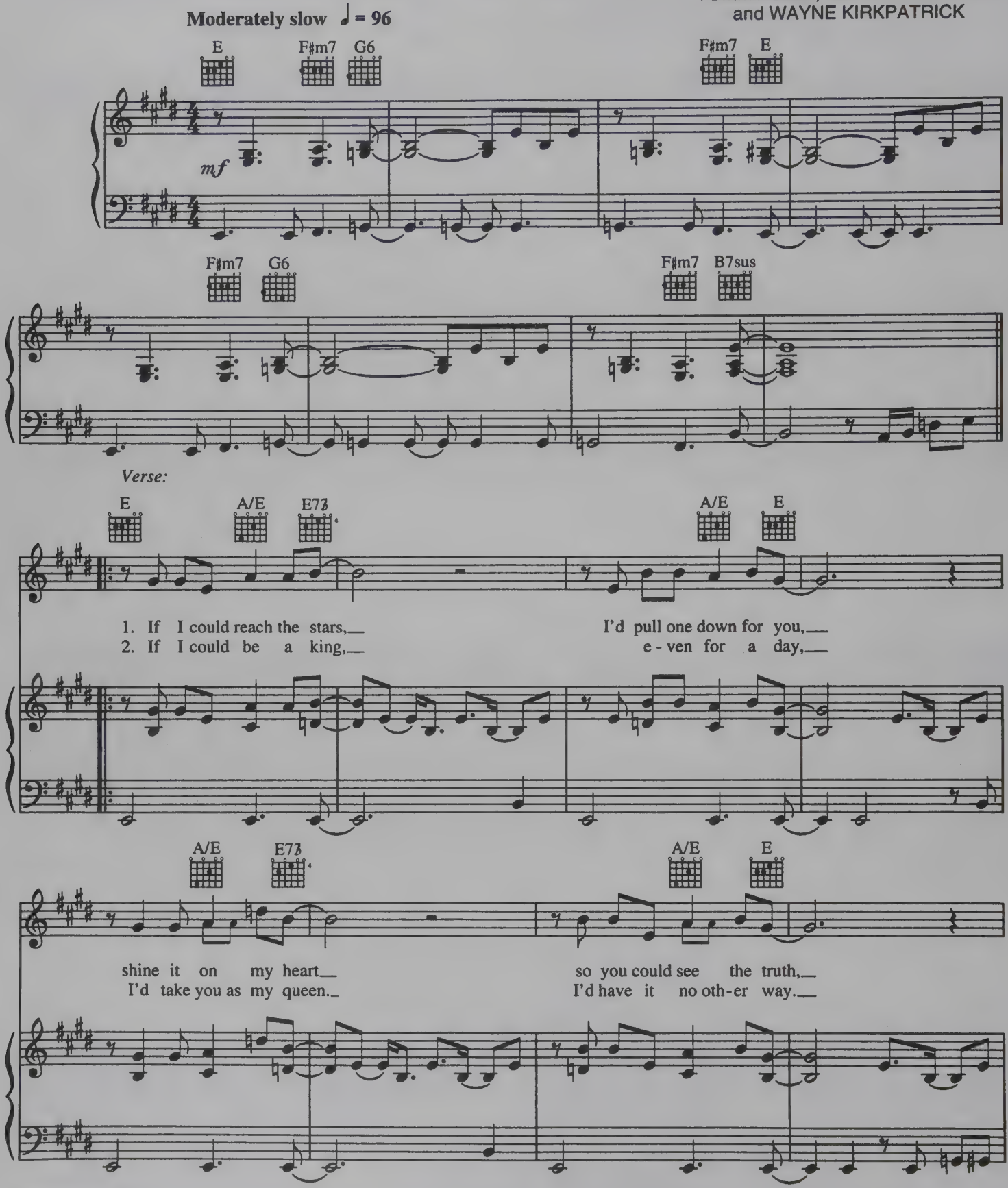
Verse 2:
The moon appears to shine and light the sky
With the help of some fireflies.
I wonder how they have the power to shine;
I can see them under the pine.
(To Bridge:)

Verse 3:
Instrumental solo

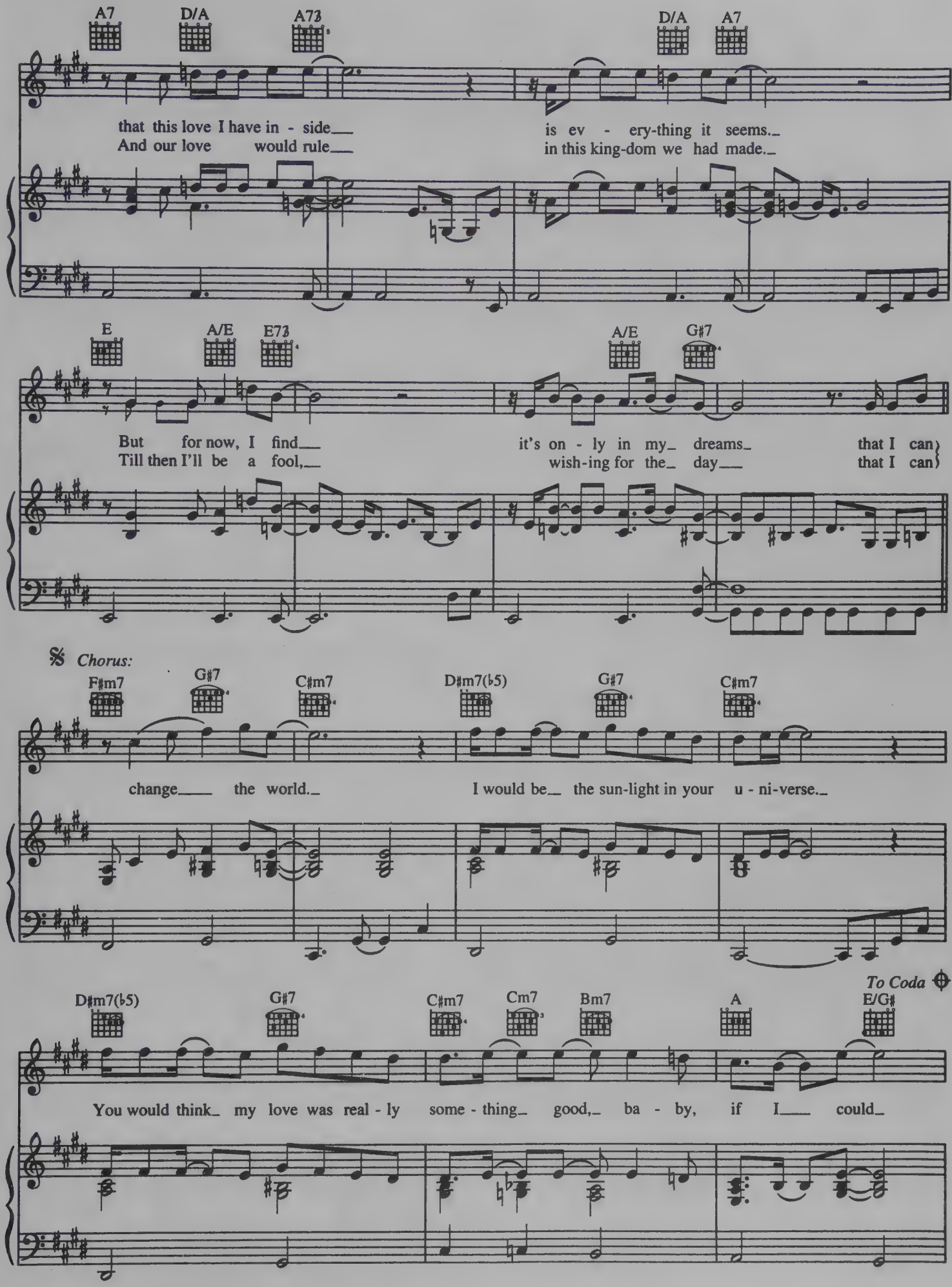
Verse 4:
I can see the sunset in your eyes,
Brown and gray and blue besides.
Clouds are stalking islands in the sun.
I wish I could buy one out of season.
(To Bridge:)

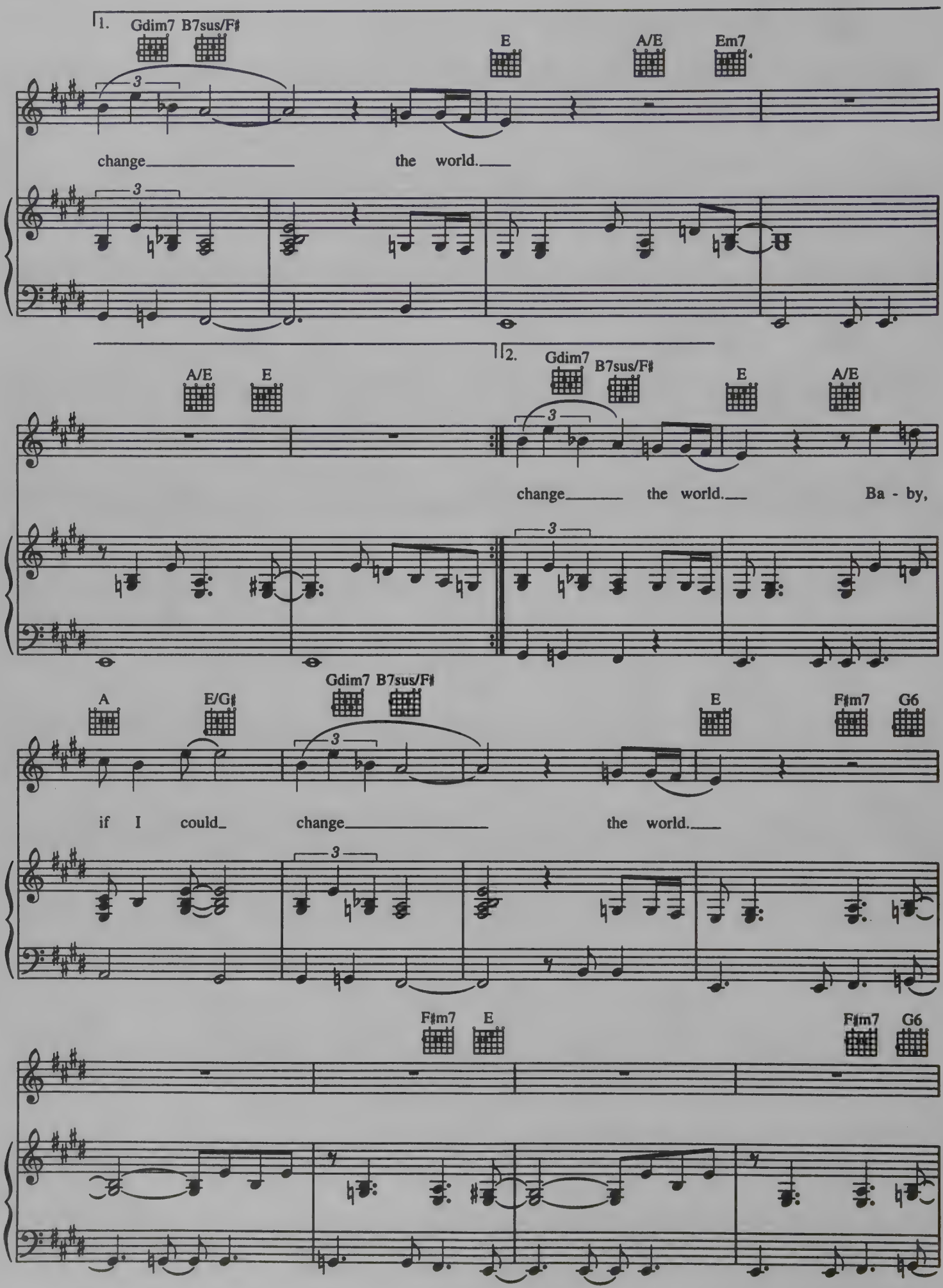
CHANGE THE WORLD

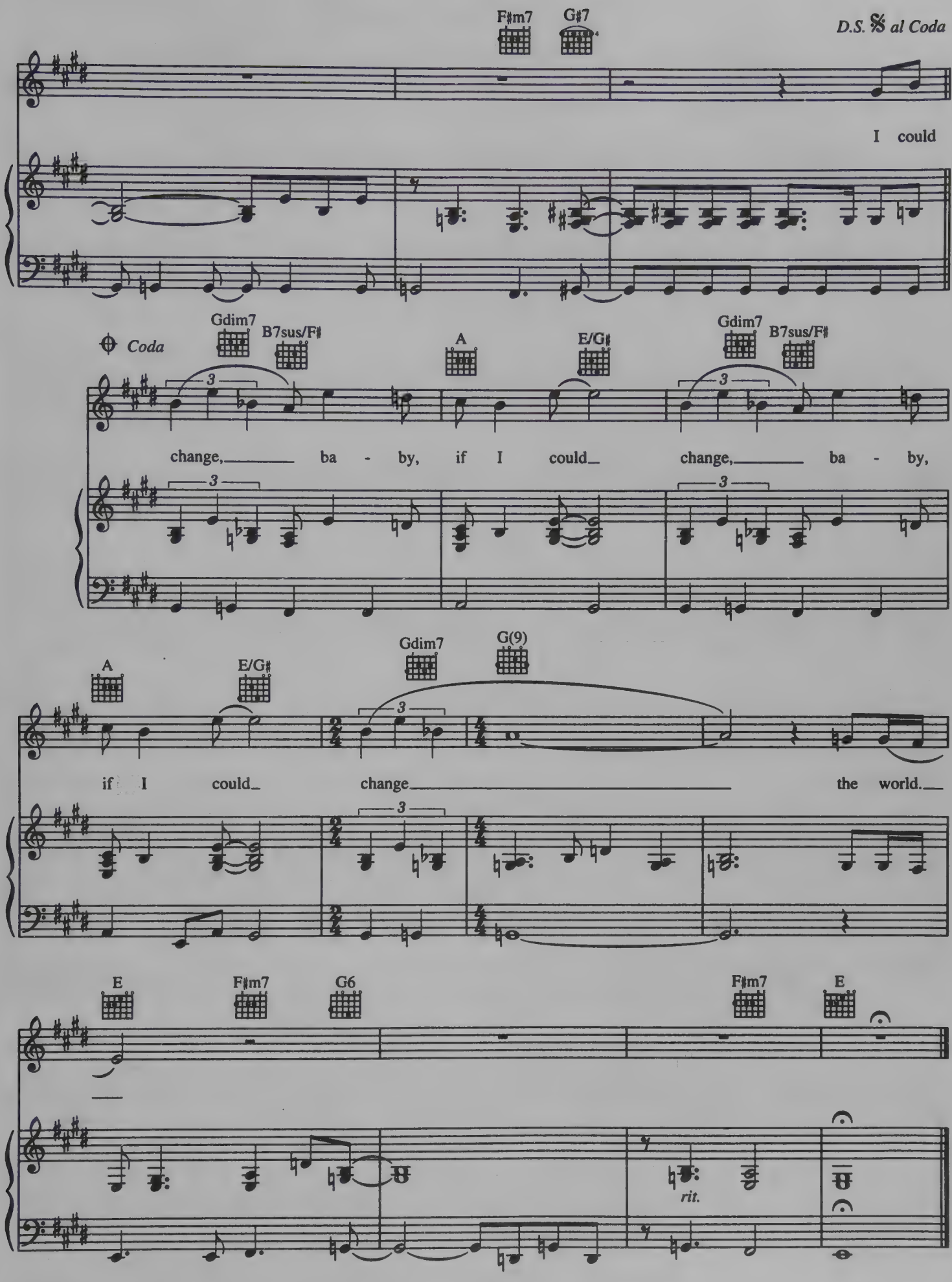
Words and Music by
TOMMY SIMS, GORDON KENNEDY
and WAYNE KIRKPATRICK



© 1996 Universal - MCA Music Publishing, a Division of Universal Studios, Inc.,
Universal - PolyGram International Publishing, Inc., Sondance Kid Music,
BMG Songs, Inc. and Careers - BMG Music Publishing, Inc.
All Rights for Sondance Kid Music Controlled and Administered by
Universal - PolyGram International Publishing, Inc.
All Rights Reserved

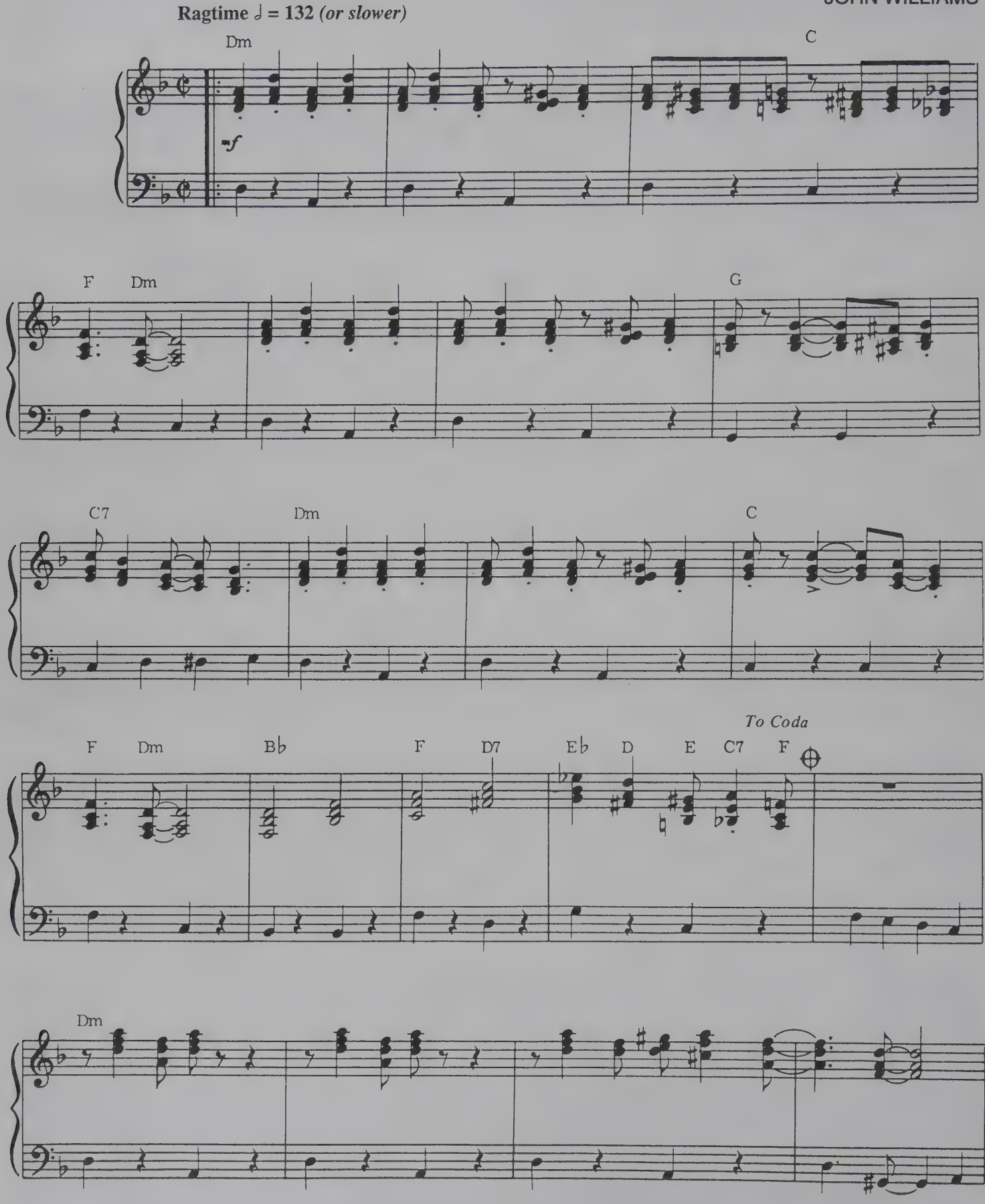

A7 D/A A7♭3 D/A A7
that this love I have in - side___ is ev - ery-thing it seems._
And our love would rule___ in this king-dom we had made._
E A/E E7♭3 A/E G♯7
But for now, I find___ it's on - ly in my_ dreams_ that I can
Till then I'll be a fool,___ wish-ing for the_ day___ that I can
𝄋 Chorus:
F♯m7 G♯7 C♯m7 D♯m7(♭5) G♯7 C♯m7
change___ the world._ I would be__ the sun-light in your u - ni-verse._
To Coda
D♯m7(♭5) G♯7 C♯m7 Cm7 Bm7 A E/G♯
You would think_ my love was real - ly some - thing_ good,_ ba - by, if I___ could_


1. Gdim7 B7sus/F♯
E
A/E
Em7
change the world.
2. Gdim7 B7sus/F♯
A/E
E
change the world. Ba - by,
A
E/G♯
Gdim7 B7sus/F♯
E
F♯m7
G6
if I could change the world.
F♯m7
E
F♯m7
G6

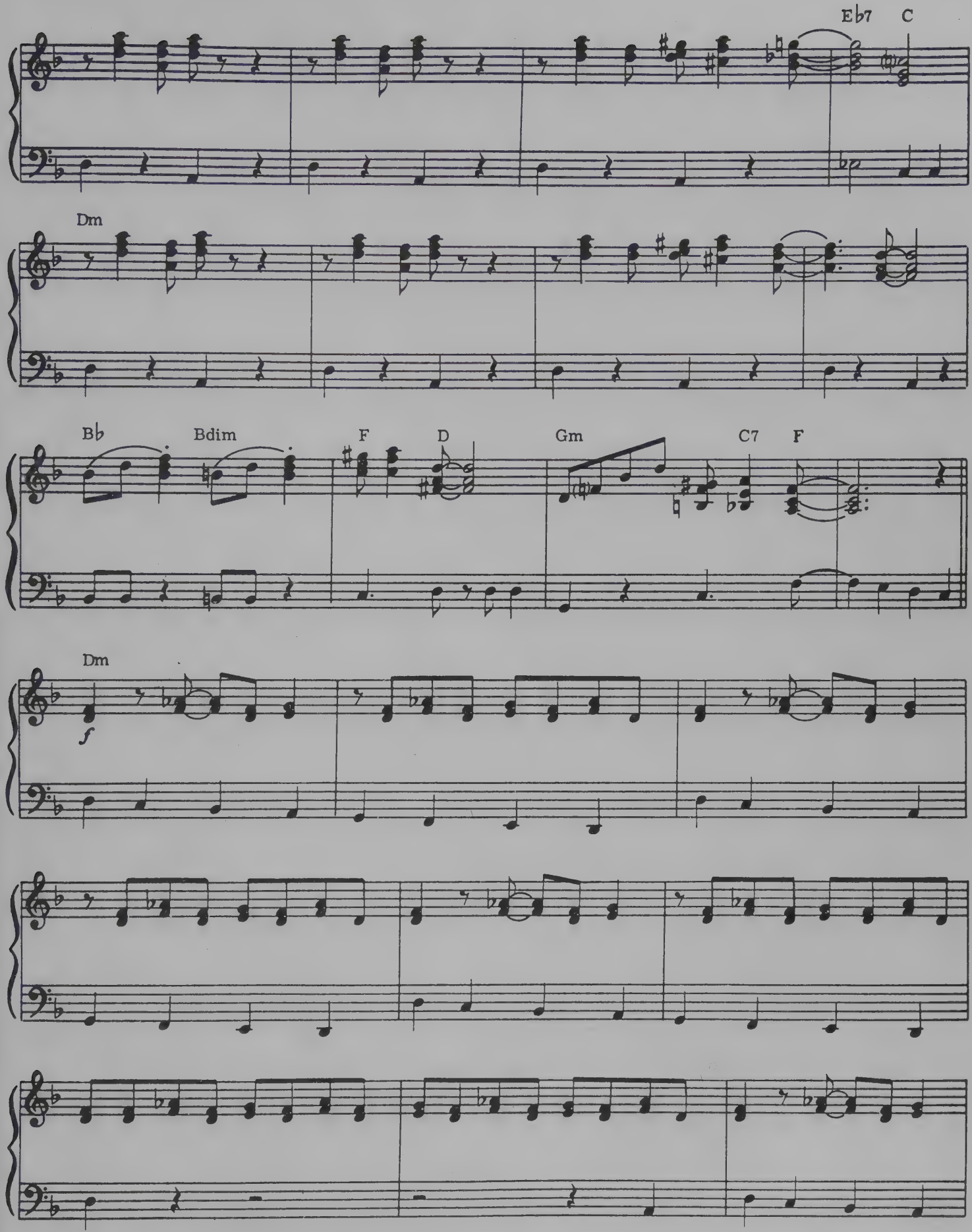

F♯m7
G♯7
D.S. 𝄋 al Coda
I could
Coda
Gdim7
B7sus/F♯
A
E/G♯
Gdim7
B7sus/F♯
change, ba - by, if I could change, ba - by,
A
E/G♯
Gdim7
G(9)
if I could change the world.
E
F♯m7
G6
F♯m7
E
rit.

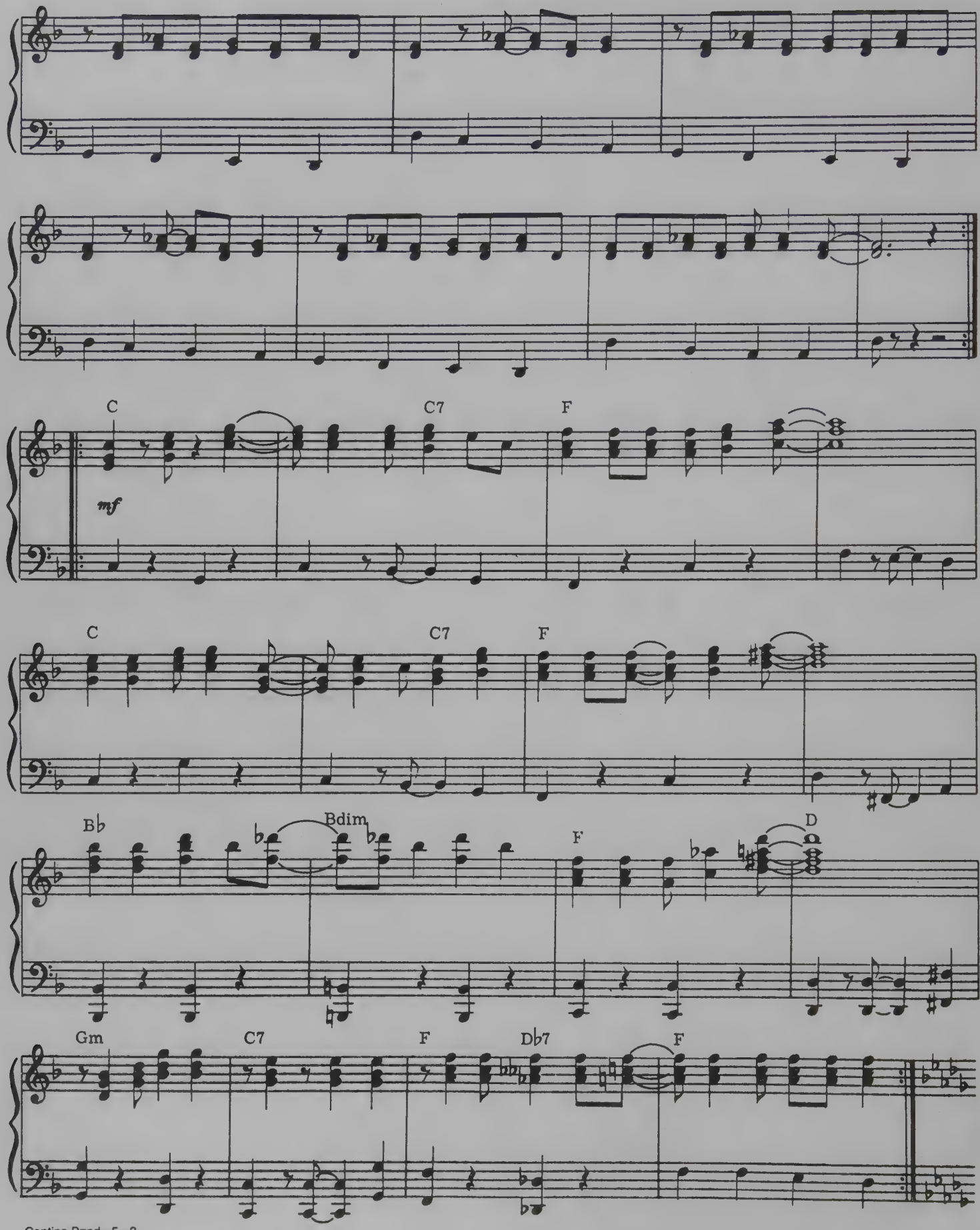
CANTINA BAND

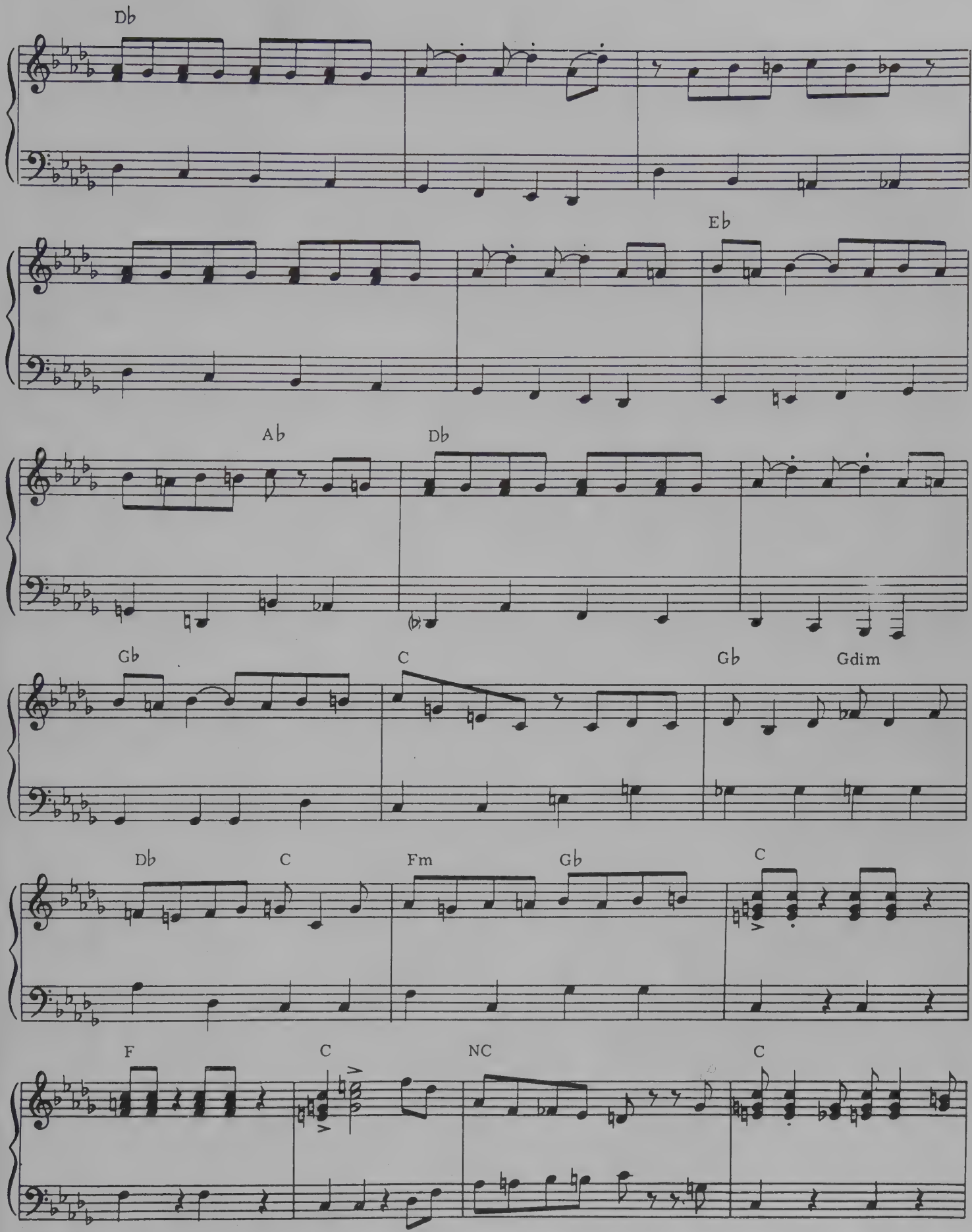
Music by
JOHN WILLIAMS

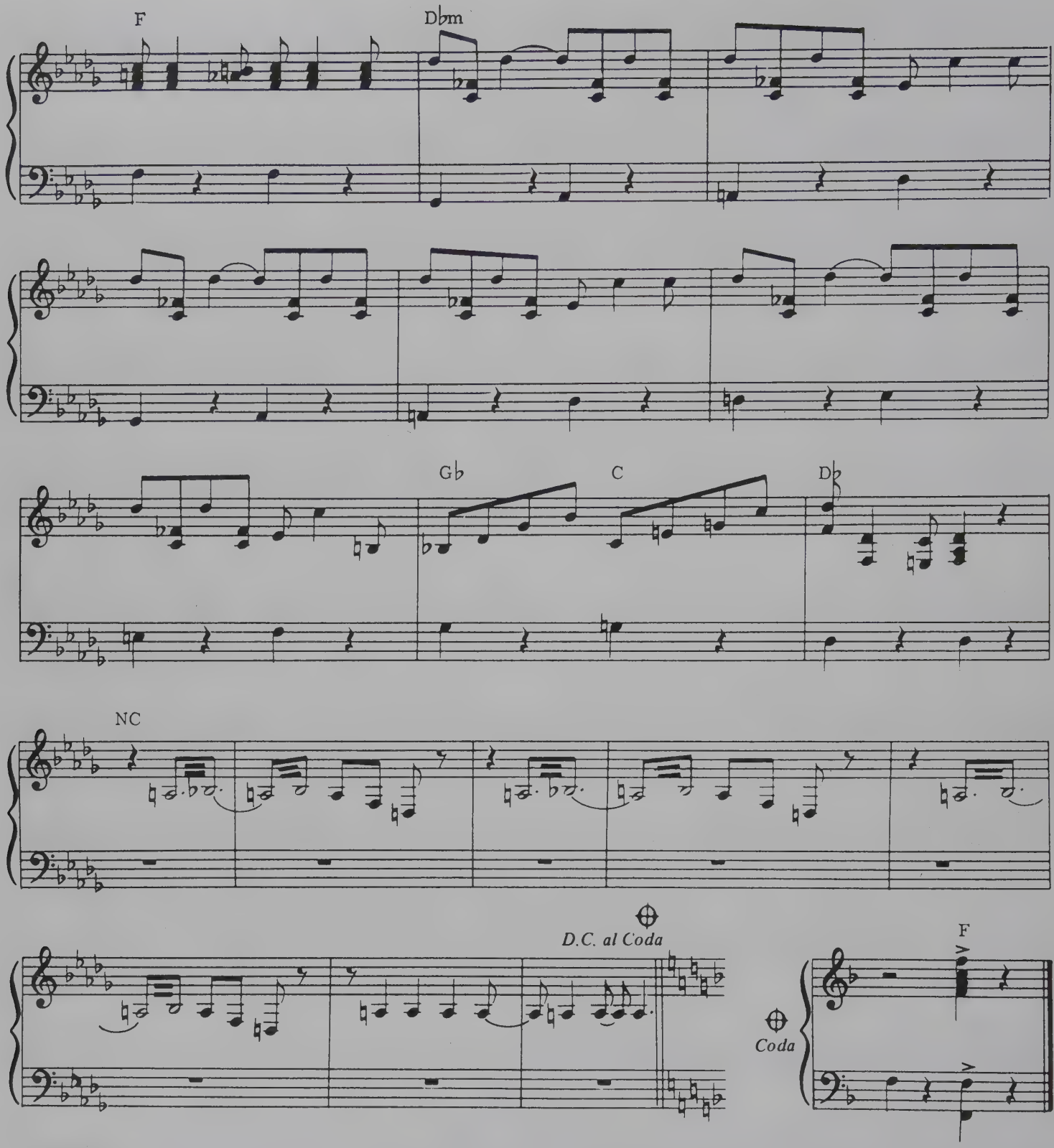


© 1977 WARNER-TAMERLANE PUBLISHING CORP. and BANTHA MUSIC
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP.
All Rights Reserved


Eb7
C
Dm
Bb
Bdim
F
D
Gm
C7
F
Dm
f


C
C7
F
mf
C
C7
F
Bb
Bdim
F
D
Gm
C7
F
Db7
F

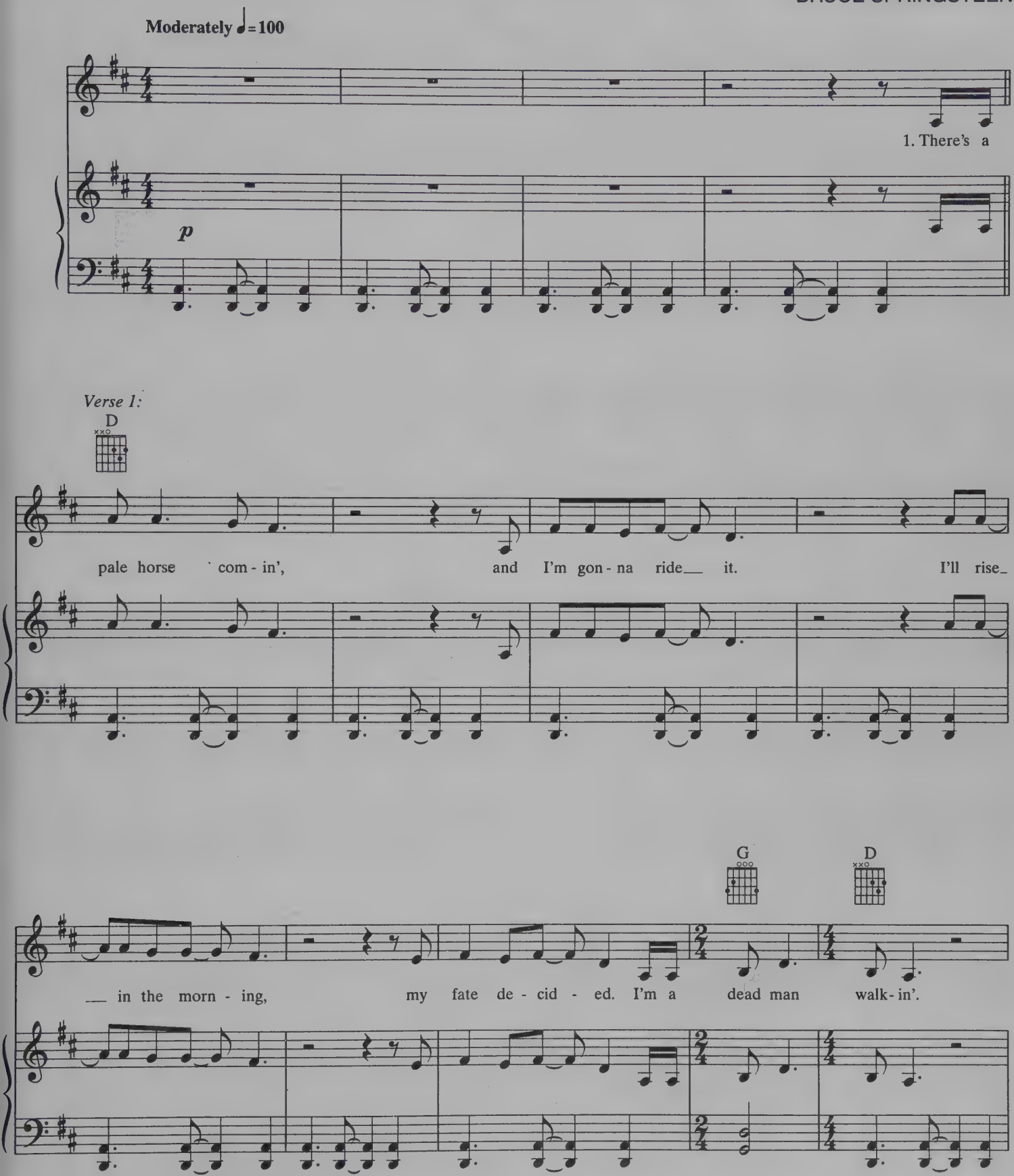

Db
Eb
Ab
Db
Gb
C
Gb
Gdim
Db
C
Fm
Gb
C
F
C
NC
C


F
Dbm
Gb
C
Db
NC
D.C. al Coda
Coda
F

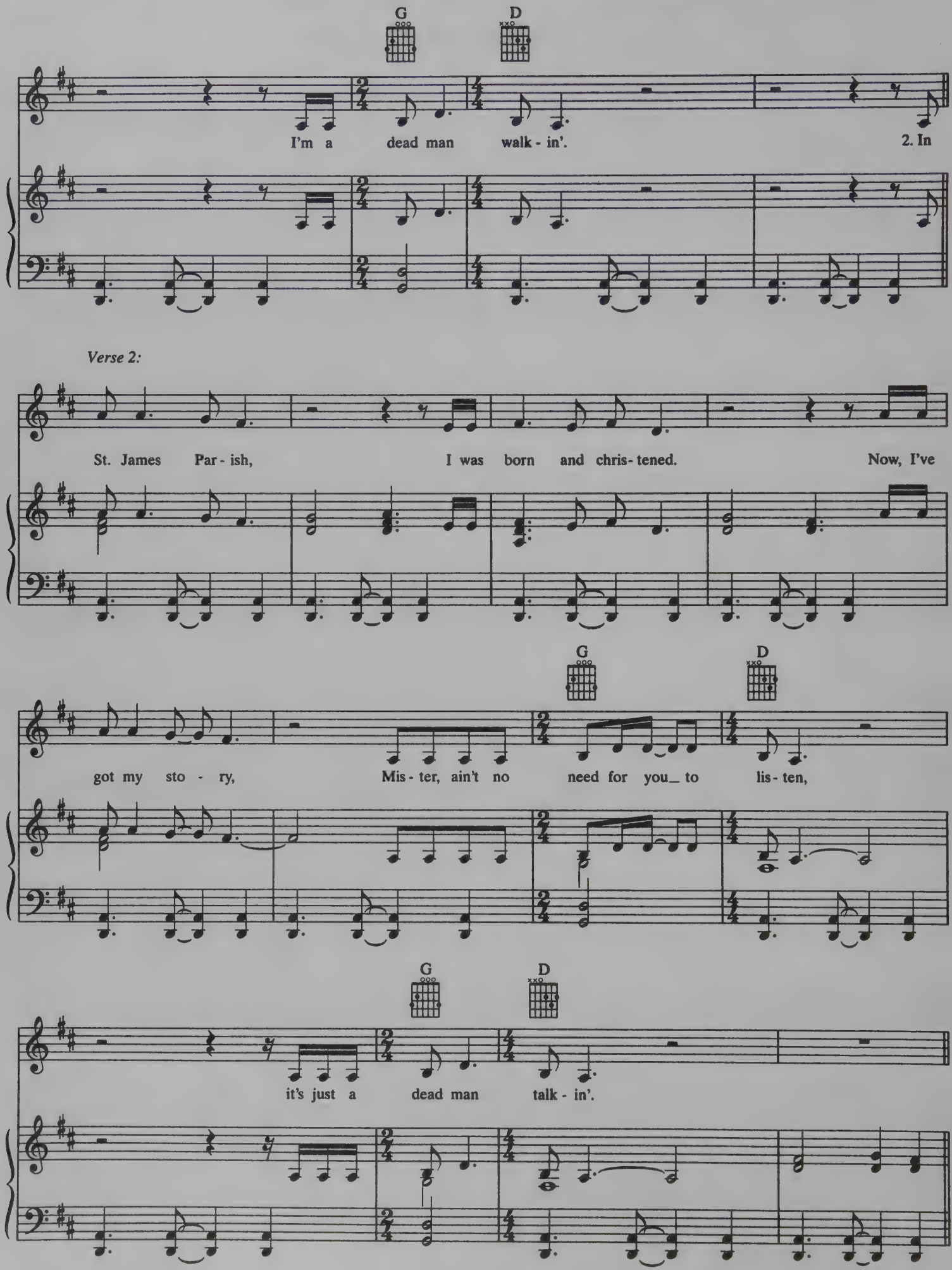
From the Motion Picture "DEAD MAN WALKING"

DEAD MAN WALKIN'

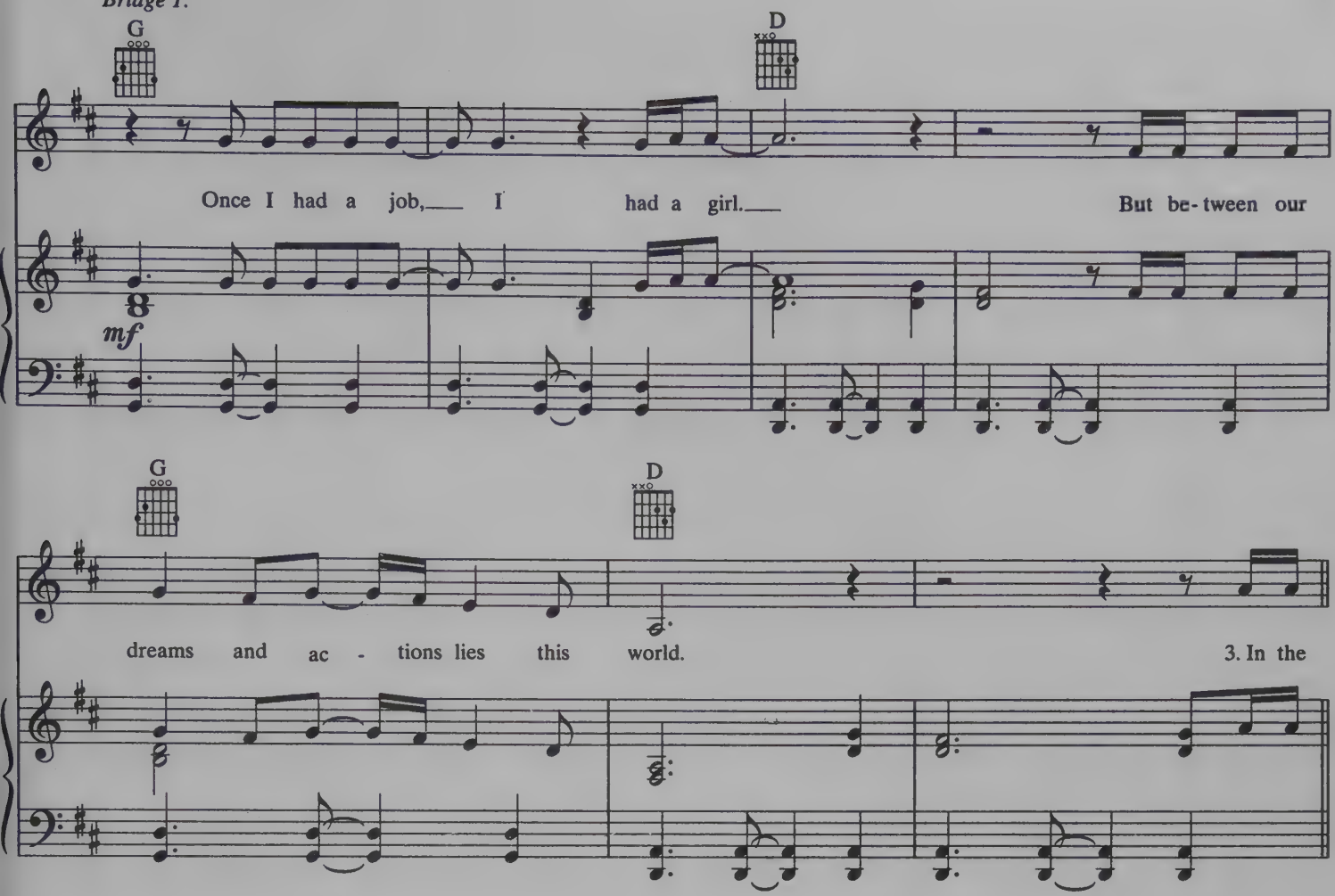
Words and Music by
BRUCE SPRINGSTEEN



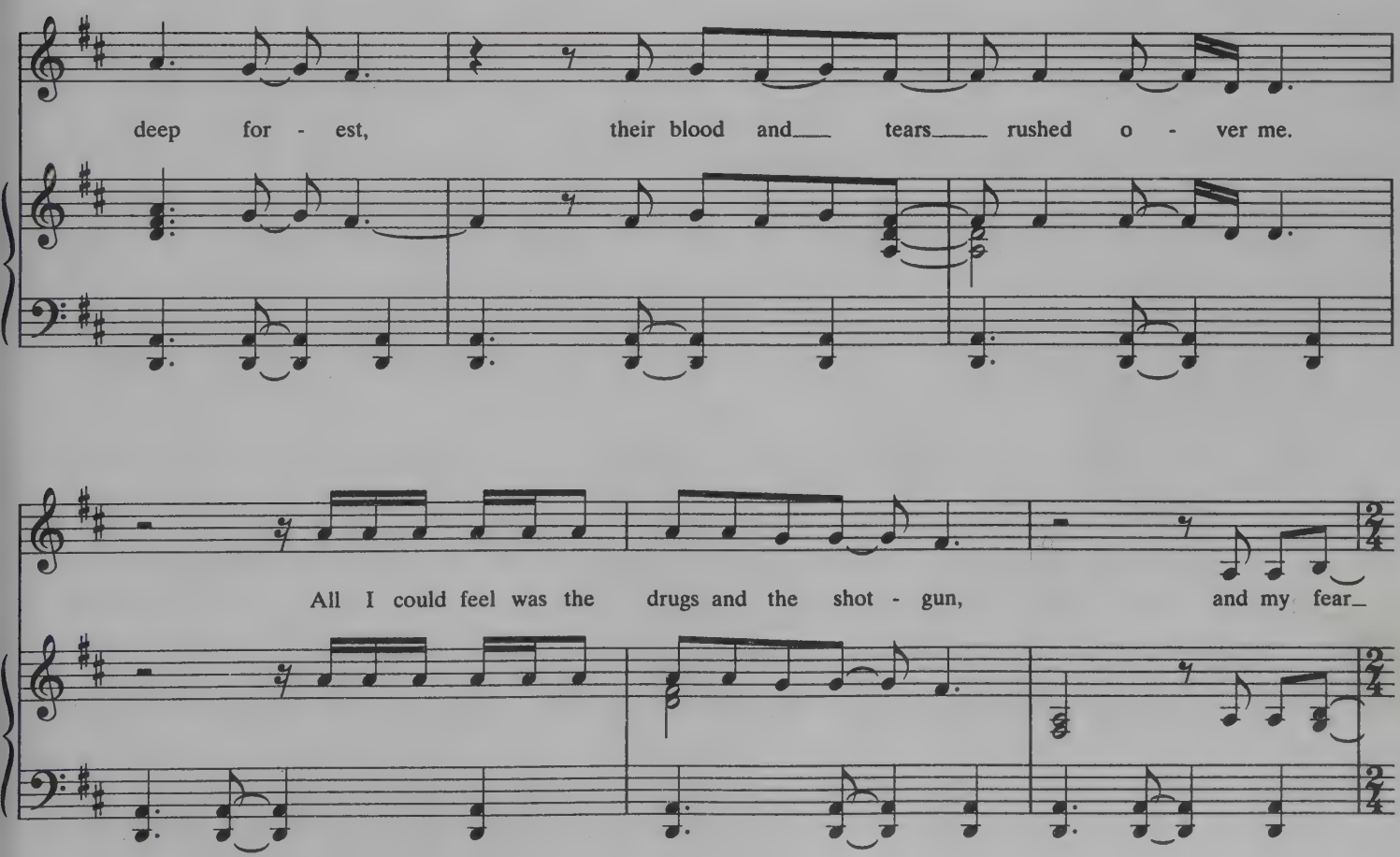
© 1996 BRUCE SPRINGSTEEN (ASCAP)
All Rights Reserved

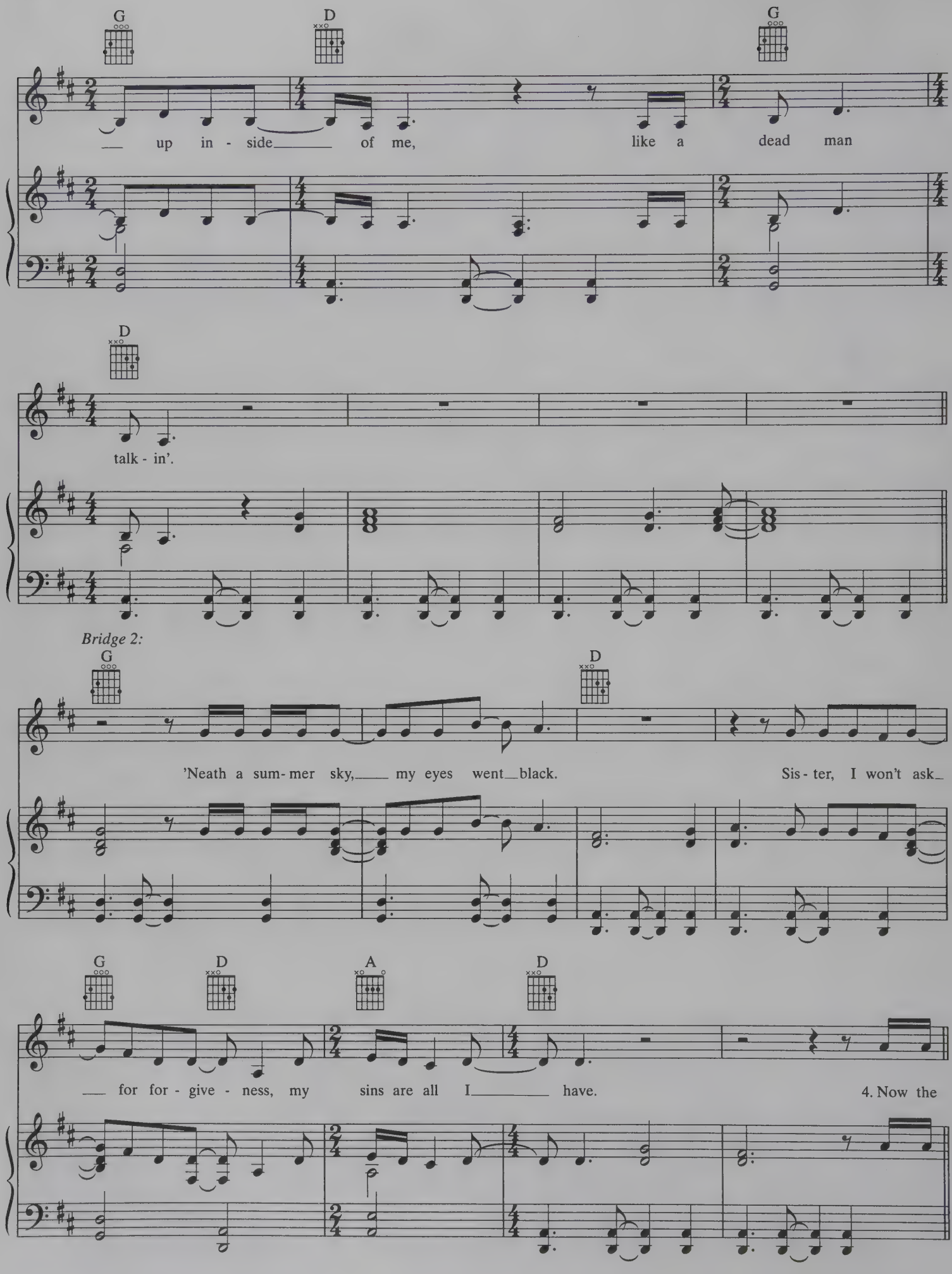

G
D
I'm a dead man walk - in'.
2. In
Verse 2:
St. James Par - ish, I was born and chris - tened. Now, I've
got my sto - ry, Mis - ter, ain't no need for you_ to lis - ten,
it's just a dead man talk - in'.

Bridge 1:

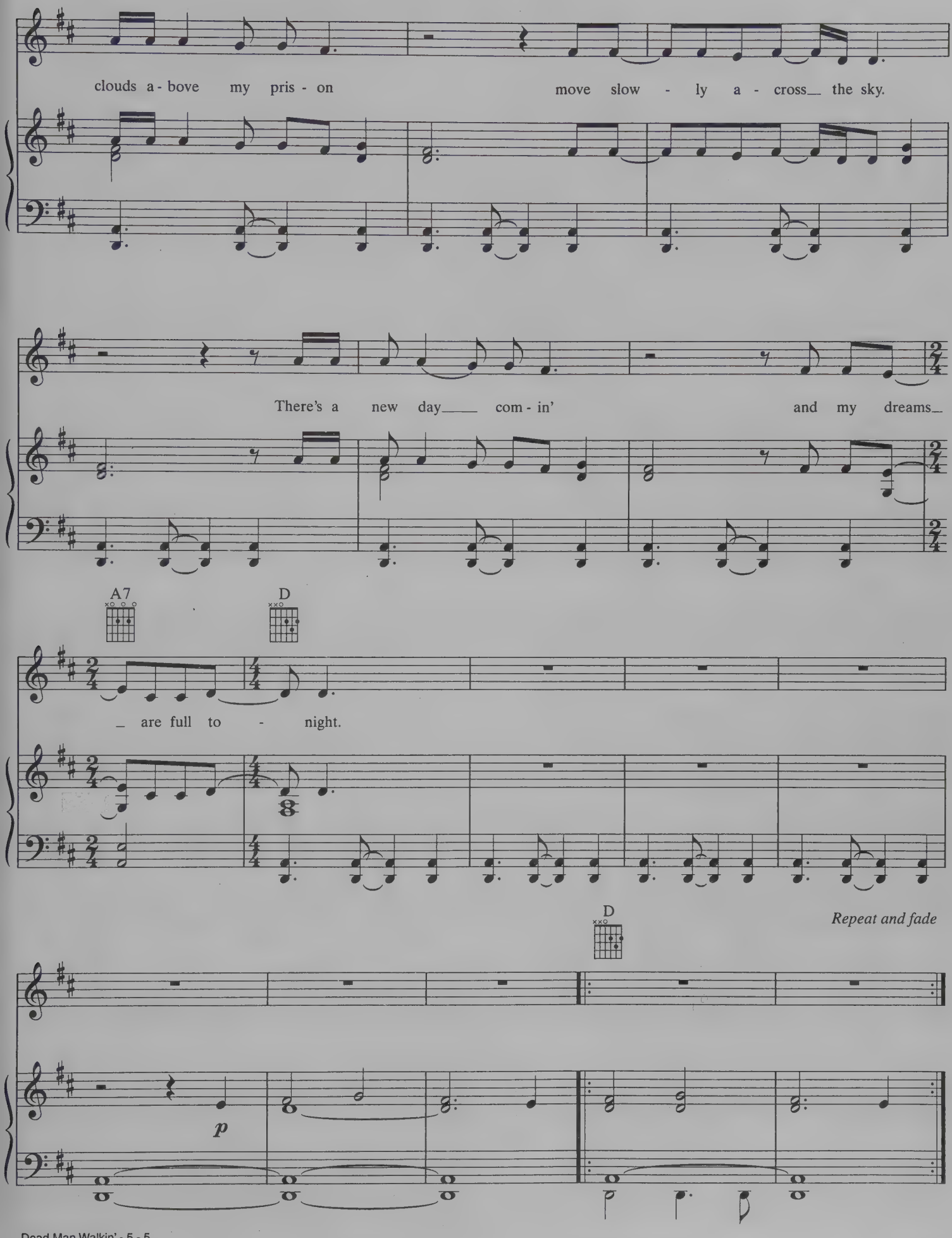


Verse 3:




G
D
G
up in - side of me, like a dead man
D
talk - in'.
Bridge 2:
G
D
'Neath a sum- mer sky, my eyes went black.
Sis - ter, I won't ask
G
D
A
D
for for - give - ness, my sins are all I have.
4. Now the

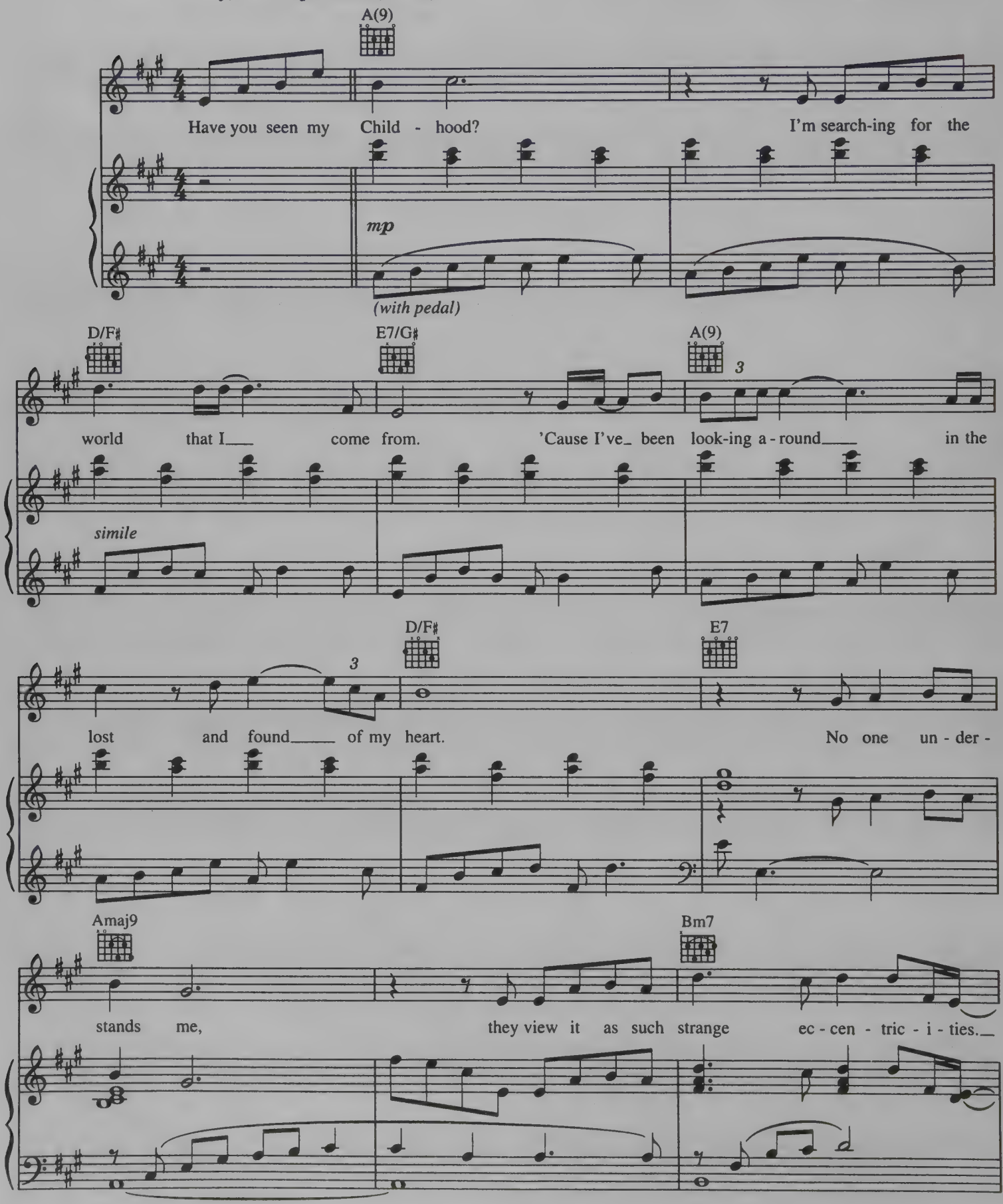
Verse 4:


clouds a - bove my pris - on move slow - ly a - cross_ the sky.
There's a new day___ com - in' and my dreams_
A7
D
_ are full to - night.
D
Repeat and fade
p

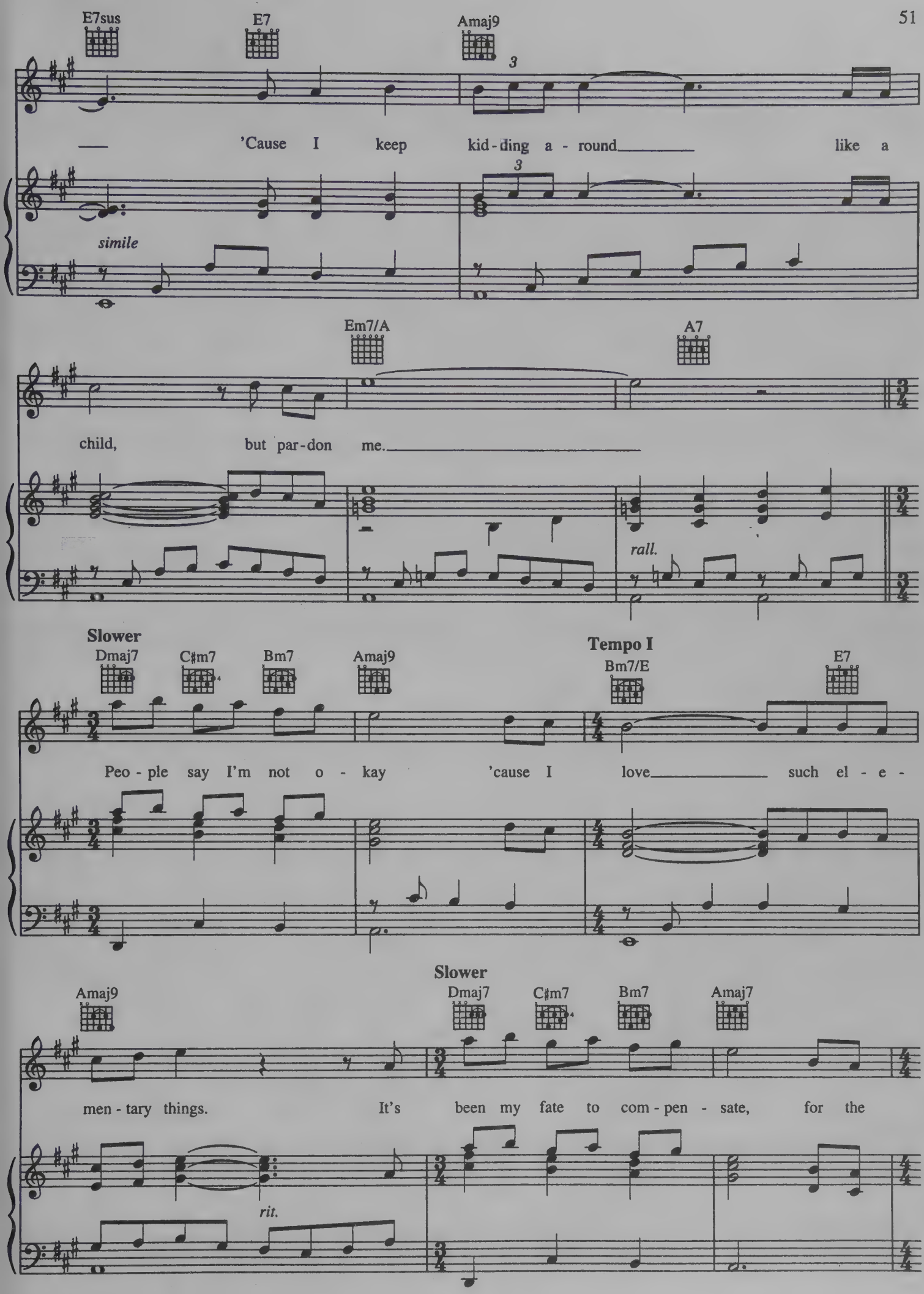
CHILDHOOD
(Theme from "FREE WILLY 2")

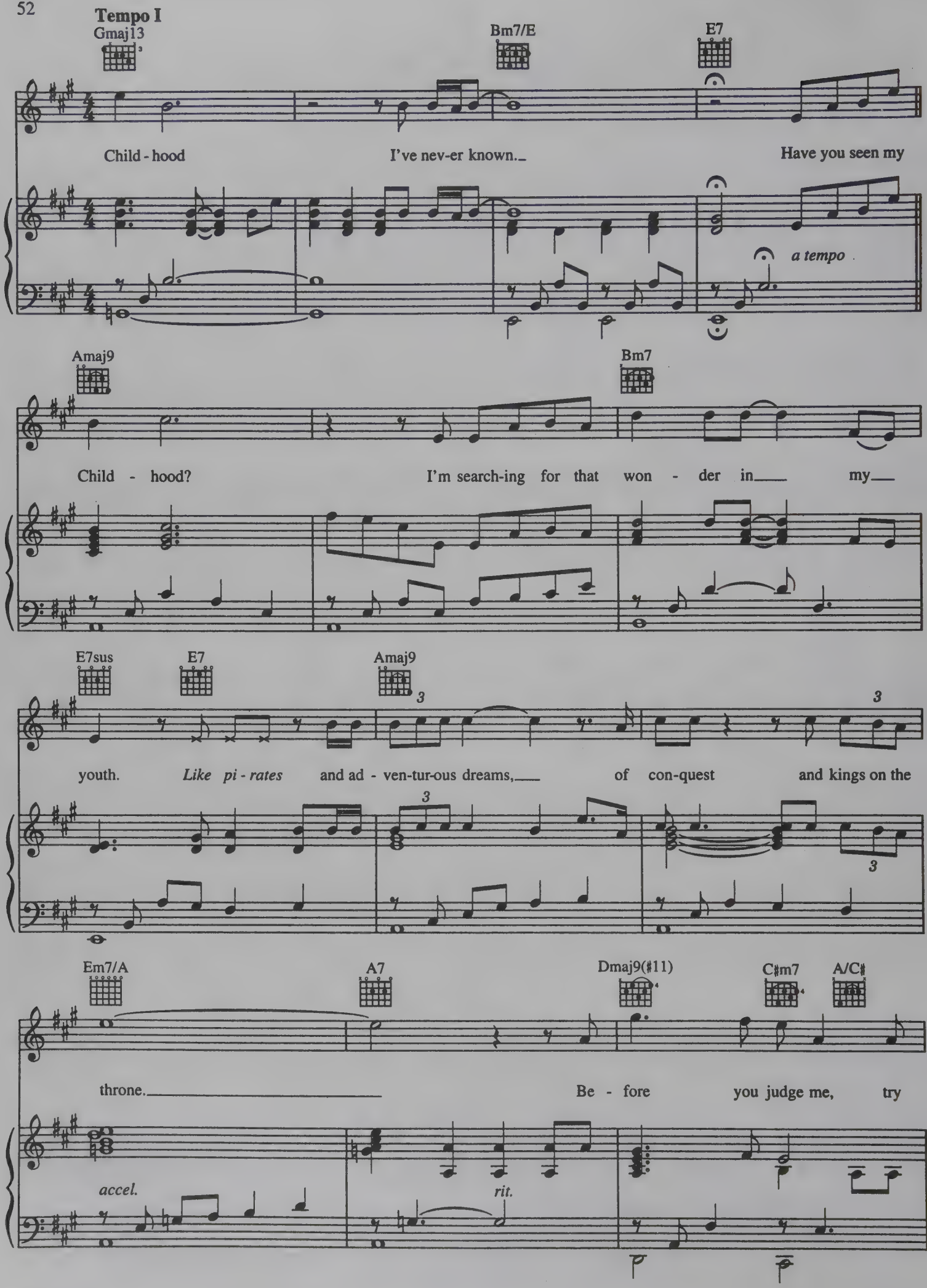
Written and Composed by
MICHAEL JACKSON

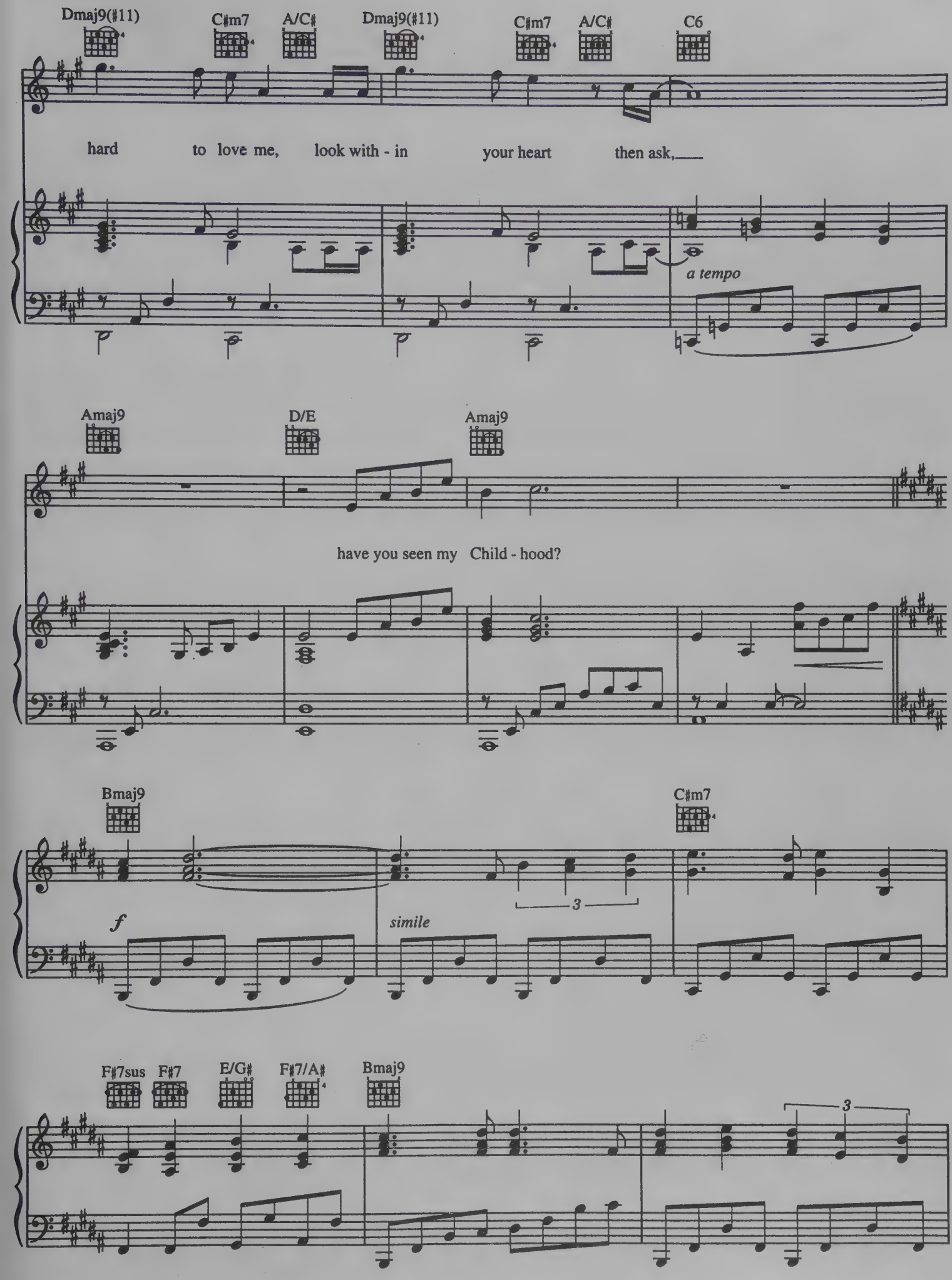
Slowly, with expression (♩ = 90)

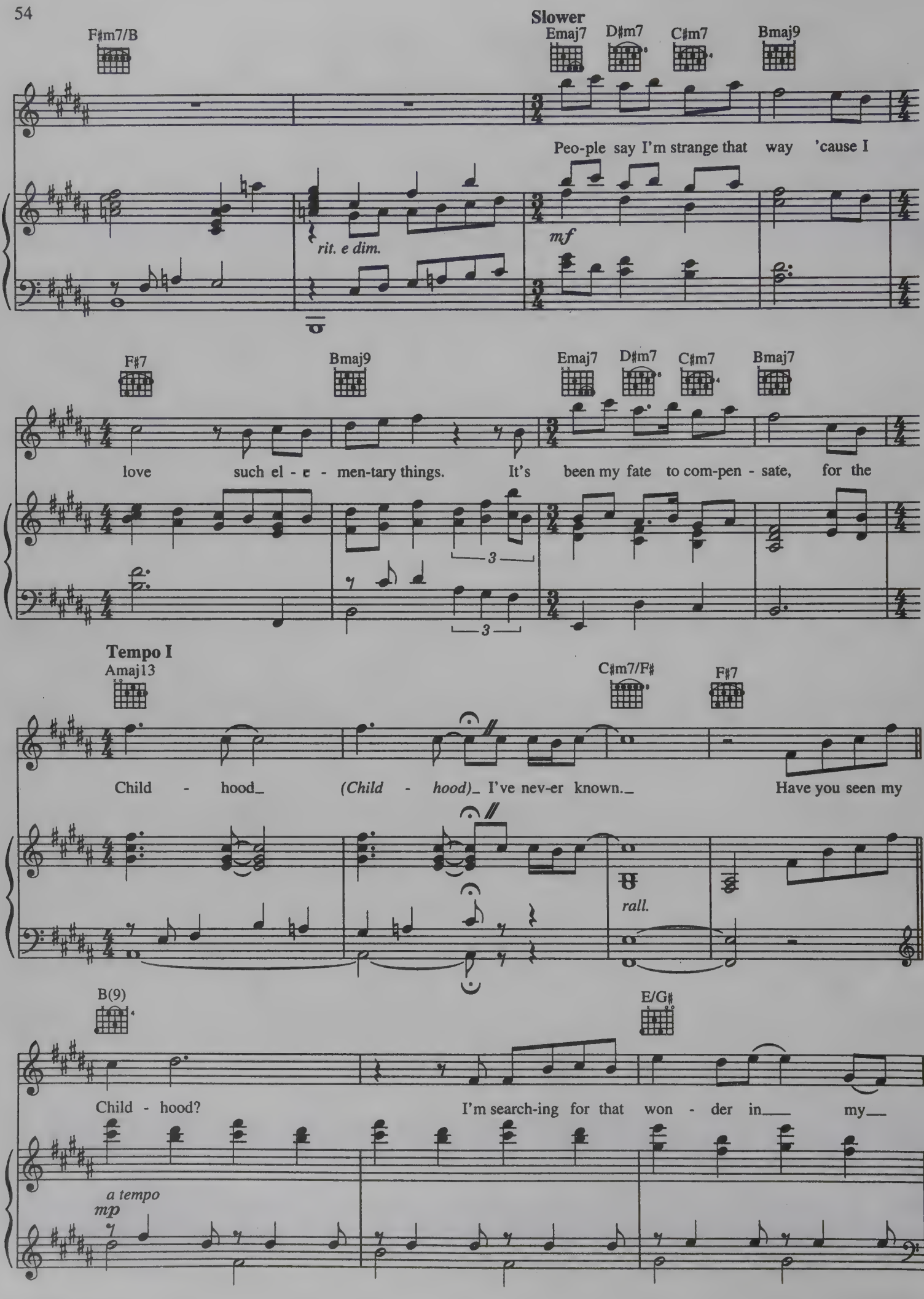


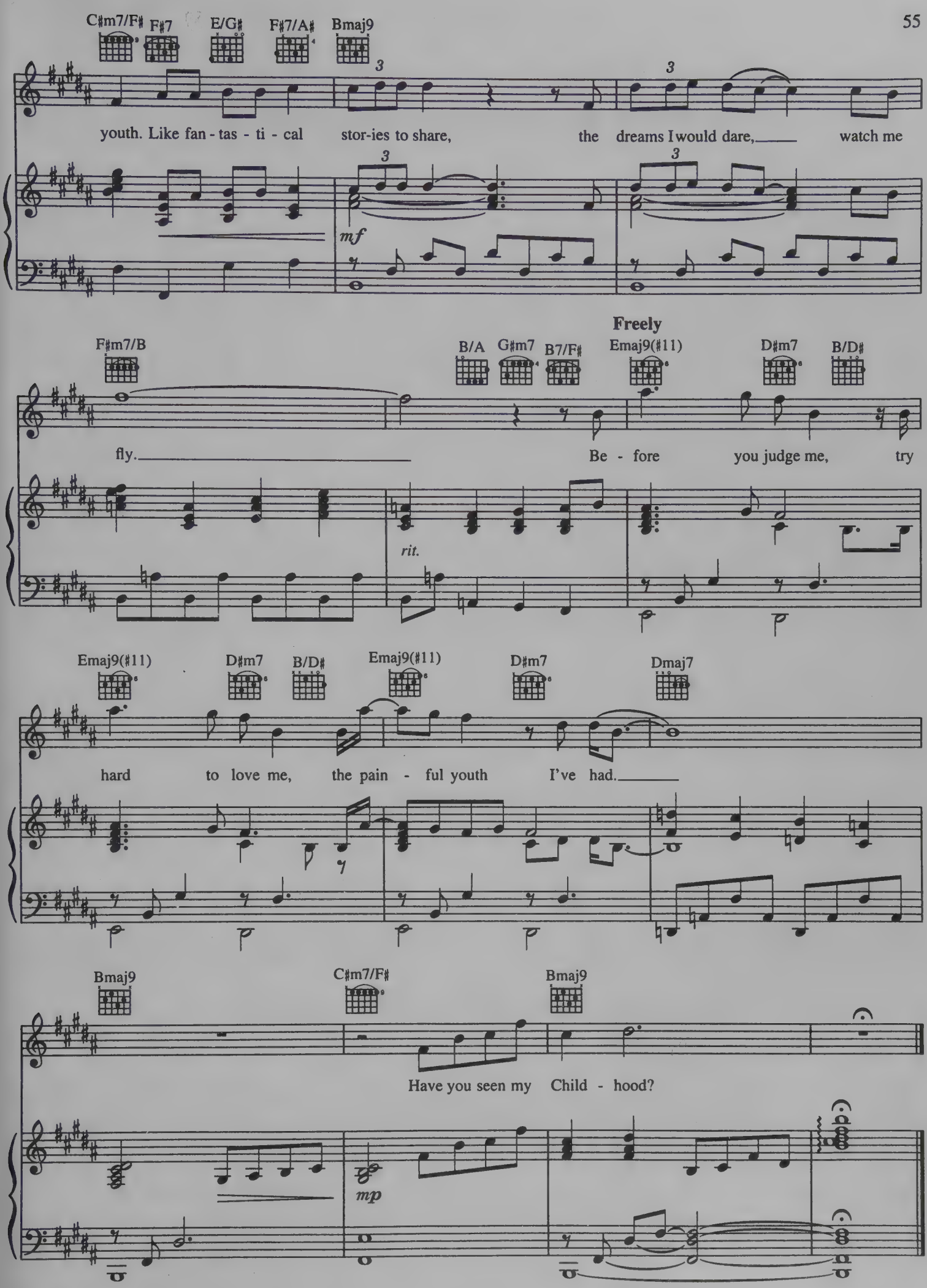
© 1995 MIJAC MUSIC (BMI)
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP. (BMI)
All Rights Reserved


E7sus
E7
Amaj9
3
— 'Cause I keep kid - ding a - round — like a
simile
Em7/A
A7
child, but par - don me.
rall.
Slower
Dmaj7
C♯m7
Bm7
Amaj9
Tempo I
Bm7/E
E7
Peo - ple say I'm not o - kay 'cause I love — such el - e -
Slower
Amaj9
Dmaj7
C♯m7
Bm7
Amaj7
men - tary things. It's been my fate to com - pen - sate, for the
rit.


Tempo I
Gmaj13
Bm7/E
E7
Child - hood
I've nev-er known.
Have you seen my
a tempo
Amaj9
Bm7
Child - hood?
I'm search-ing for that won - der in my
E7sus
E7
Amaj9
youth.
Like pi - rates
and ad - ven-tur-ous dreams,
of con-quest
and kings on the
Em7/A
A7
Dmaj9(♯11)
C♯m7
A/C♯
throne.
Be - fore
you judge me,
try
accel.
rit.


Dmaj9(♯11)
C♯m7
A/C♯
Dmaj9(♯11)
C♯m7
A/C♯
C6
hard to love me, look with - in your heart then ask,
a tempo
Amaj9
D/E
Amaj9
have you seen my Child - hood?
Bmaj9
C♯m7
f
simile
3
F♯7sus
F♯7
E/G♯
F♯7/A♯
Bmaj9
3

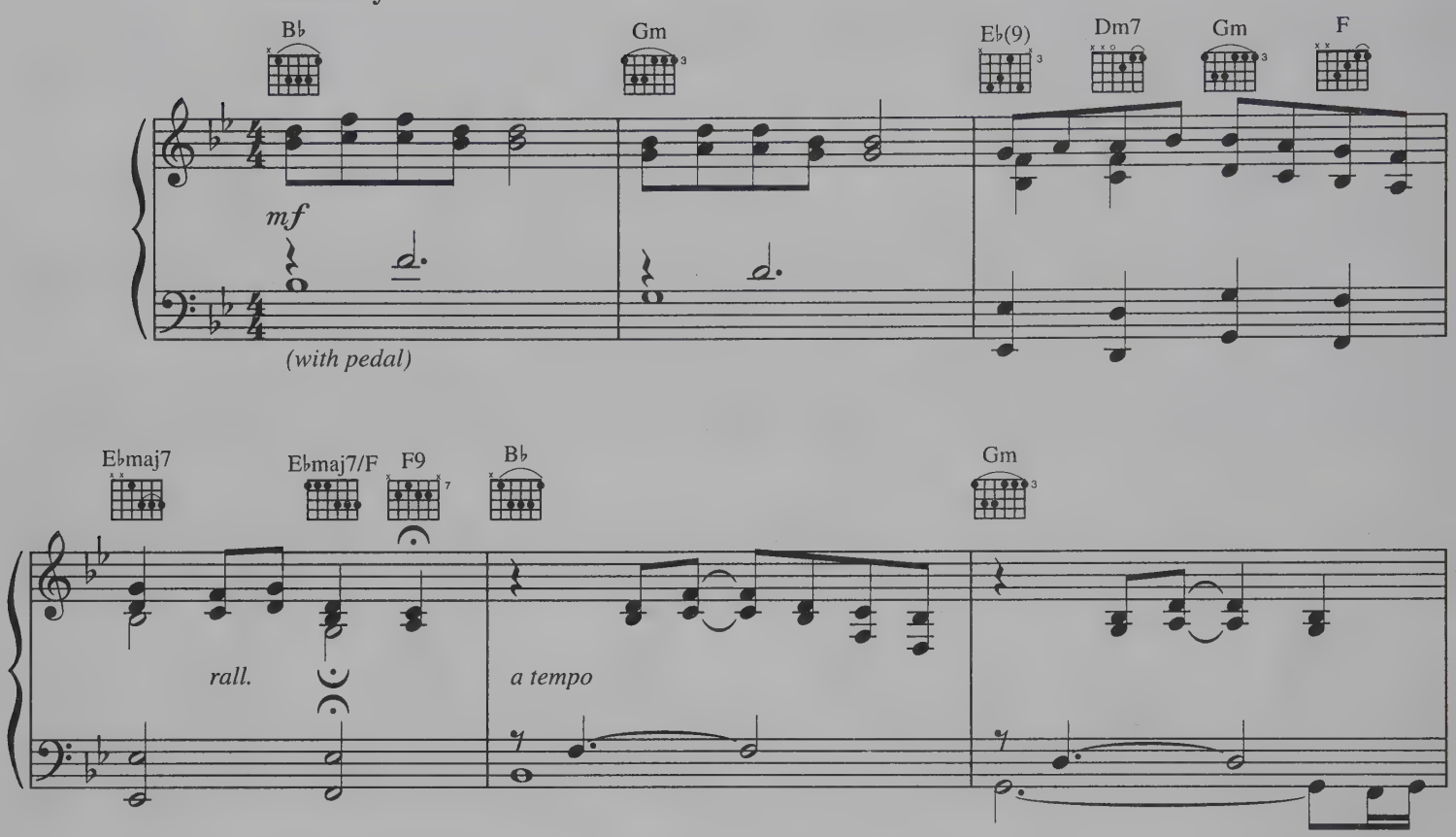

Slower
F♯m7/B
Emaj7
D♯m7
C♯m7
Bmaj9
Peo-ple say I'm strange that way 'cause I
rit. e dim.
mf
F♯7
Bmaj9
Emaj7
D♯m7
C♯m7
Bmaj7
love such el - e - men-tary things. It's been my fate to com-pen - sate, for the
3
3
Tempo I
Amaj13
C♯m7/F♯
F♯7
Child - hood_ (Child - hood)_ I've nev-er known._ Have you seen my
rall.
B(9)
E/G♯
Child - hood? I'm search-ing for that won - der in___ my___
a tempo
mp

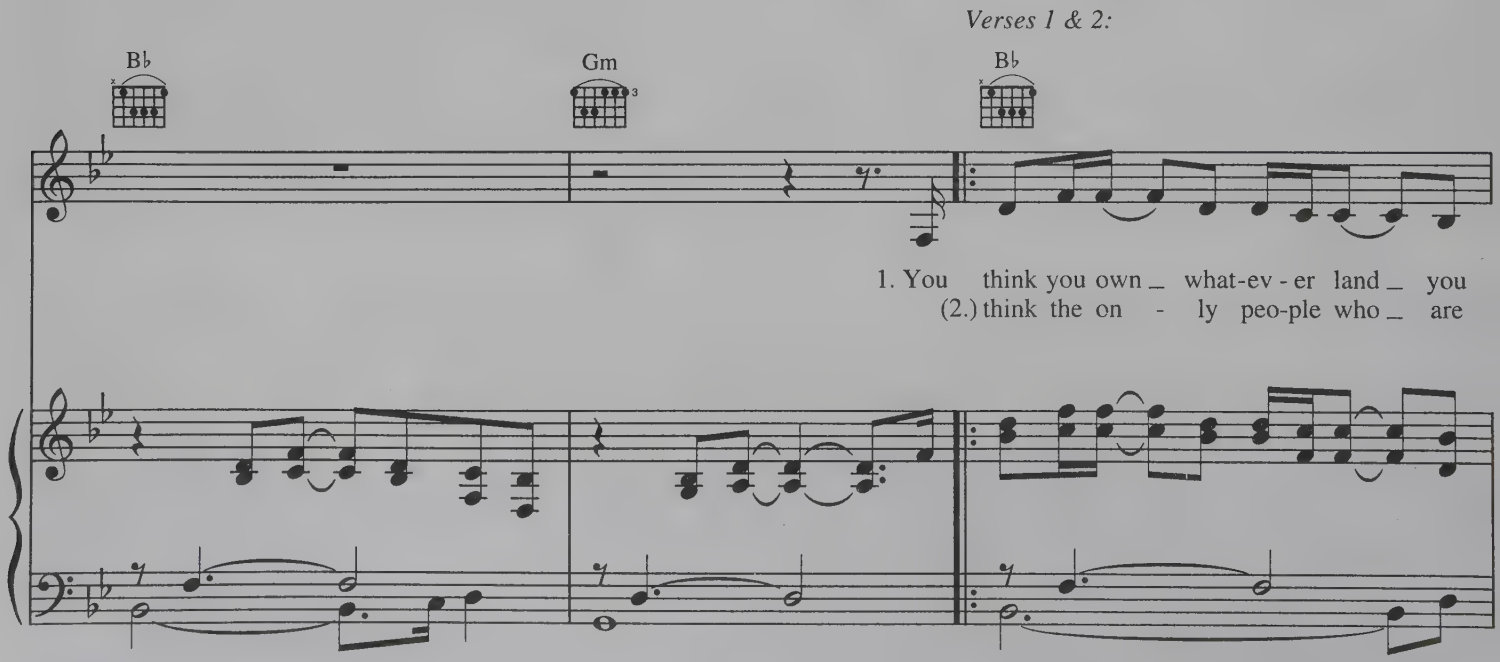

C♯m7/F♯ F♯7 E/G♯ F♯7/A♯ Bmaj9
youth. Like fan - tas - ti - cal stor-ies to share, the dreams I would dare, watch me
mf
Freely
F♯m7/B B/A G♯m7 B7/F♯ Emaj9(♯11) D♯m7 B/D♯
fly. Be - fore you judge me, try
rit.
Emaj9(♯11) D♯m7 B/D♯ Emaj9(♯11) D♯m7 Dmaj7
hard to love me, the pain - ful youth I've had.
Bmaj9 C♯m7/F♯ Bmaj9
Have you seen my Child - hood?
mp

COLORS OF THE WIND

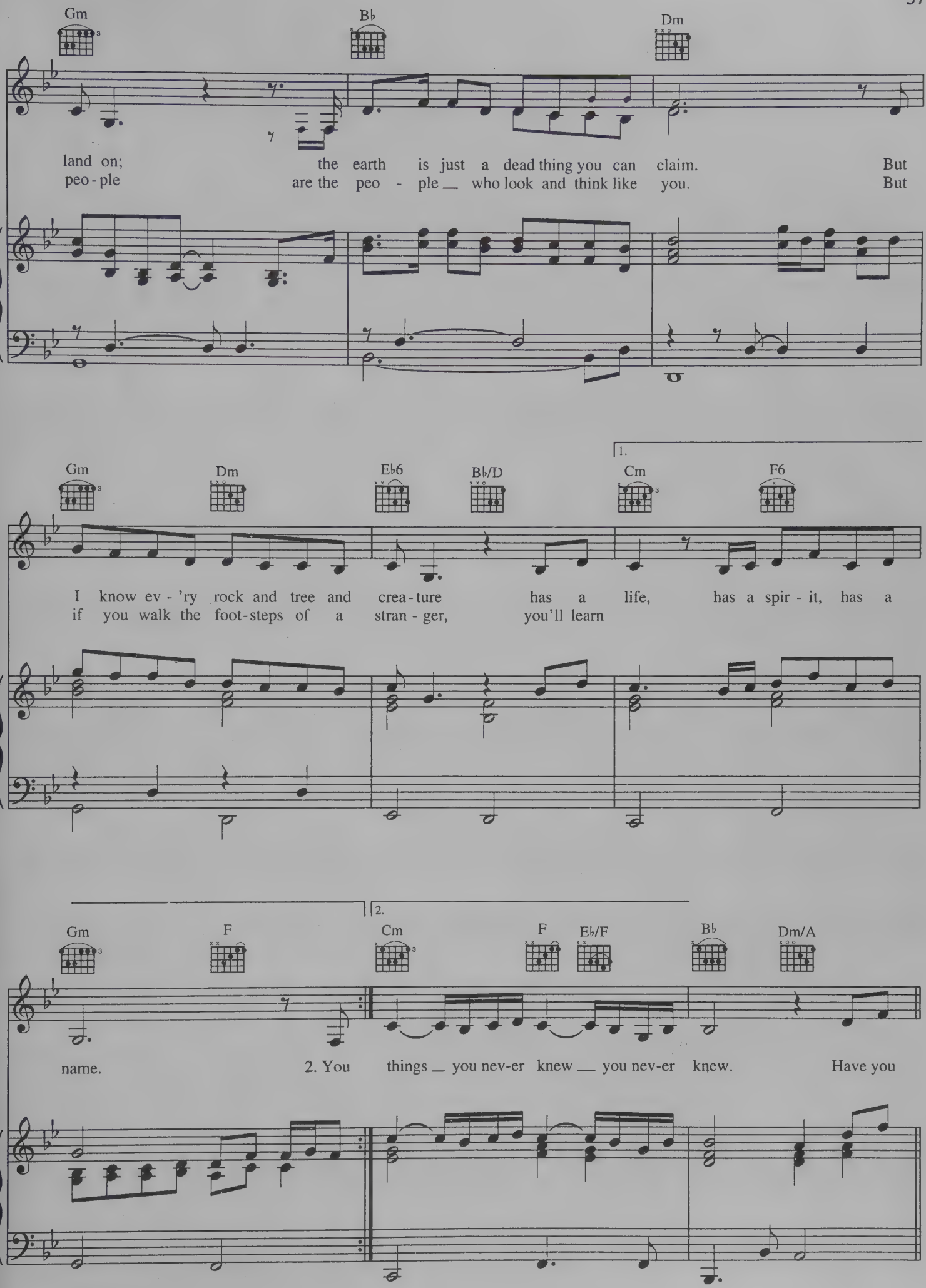
Lyrics by
STEPHEN SCHWARTZ

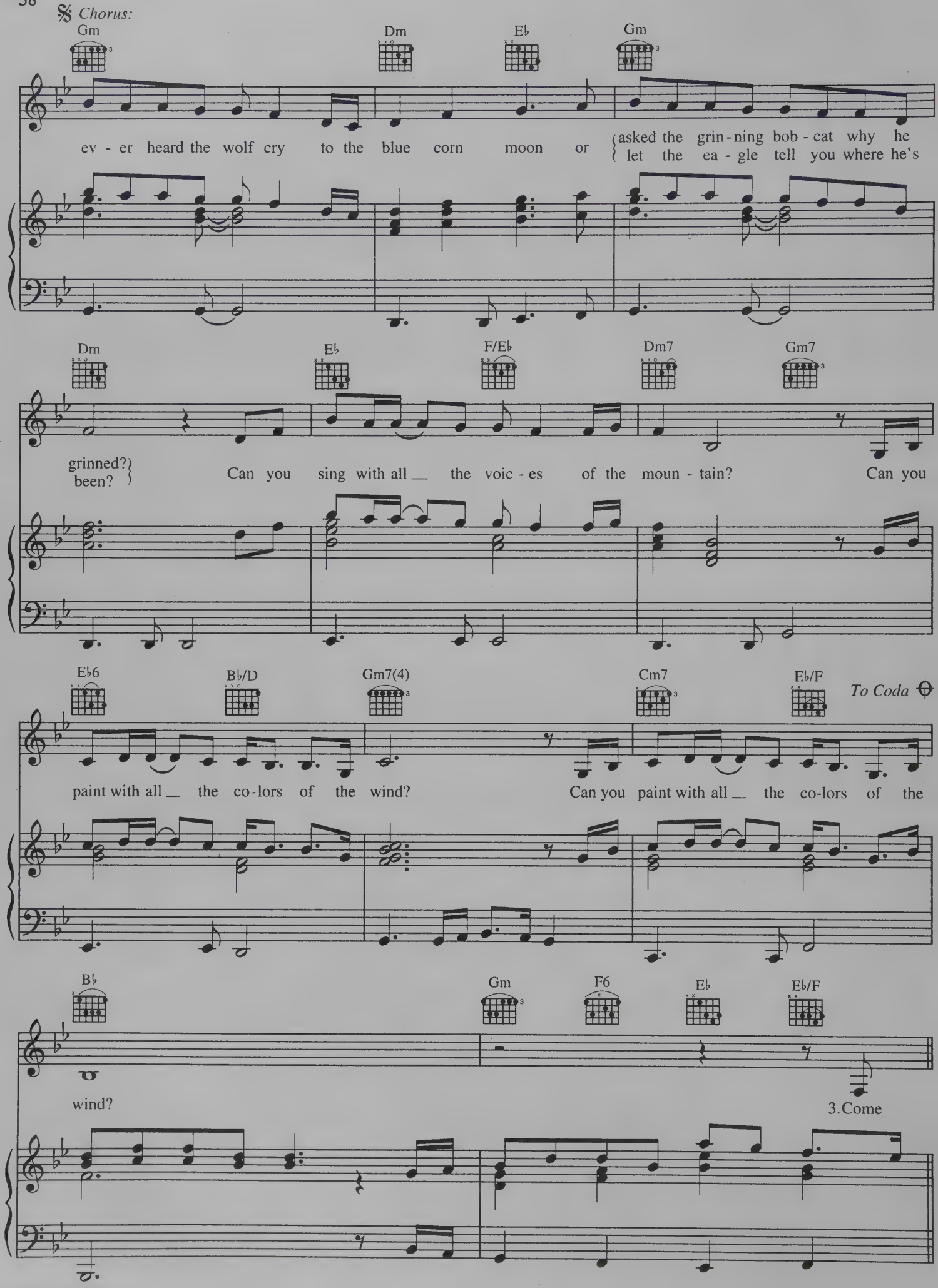
Music by
ALAN MENKEN



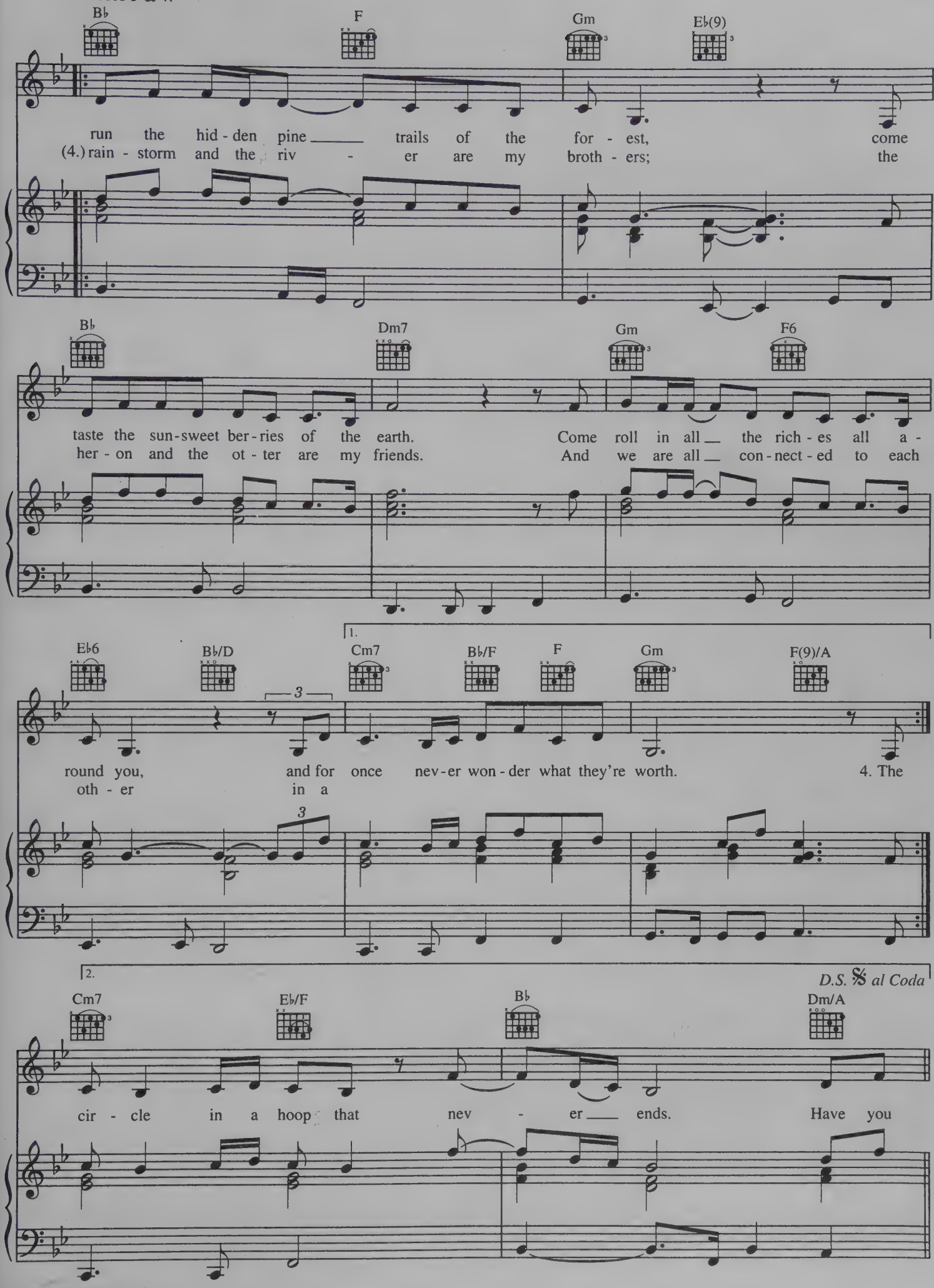


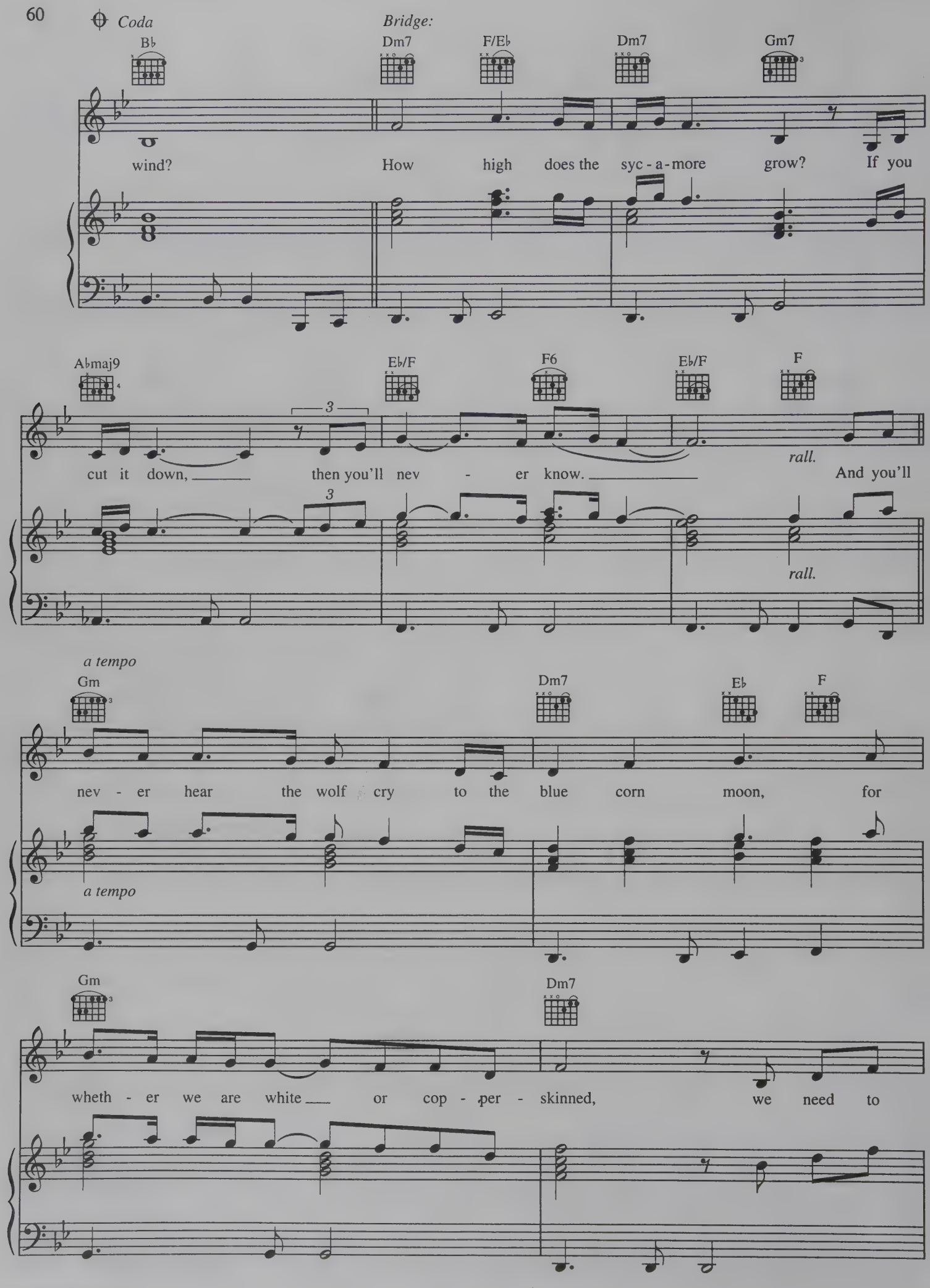
© 1995 WONDERLAND MUSIC COMPANY, INC. and WALT DISNEY MUSIC COMPANY
All Rights Reserved

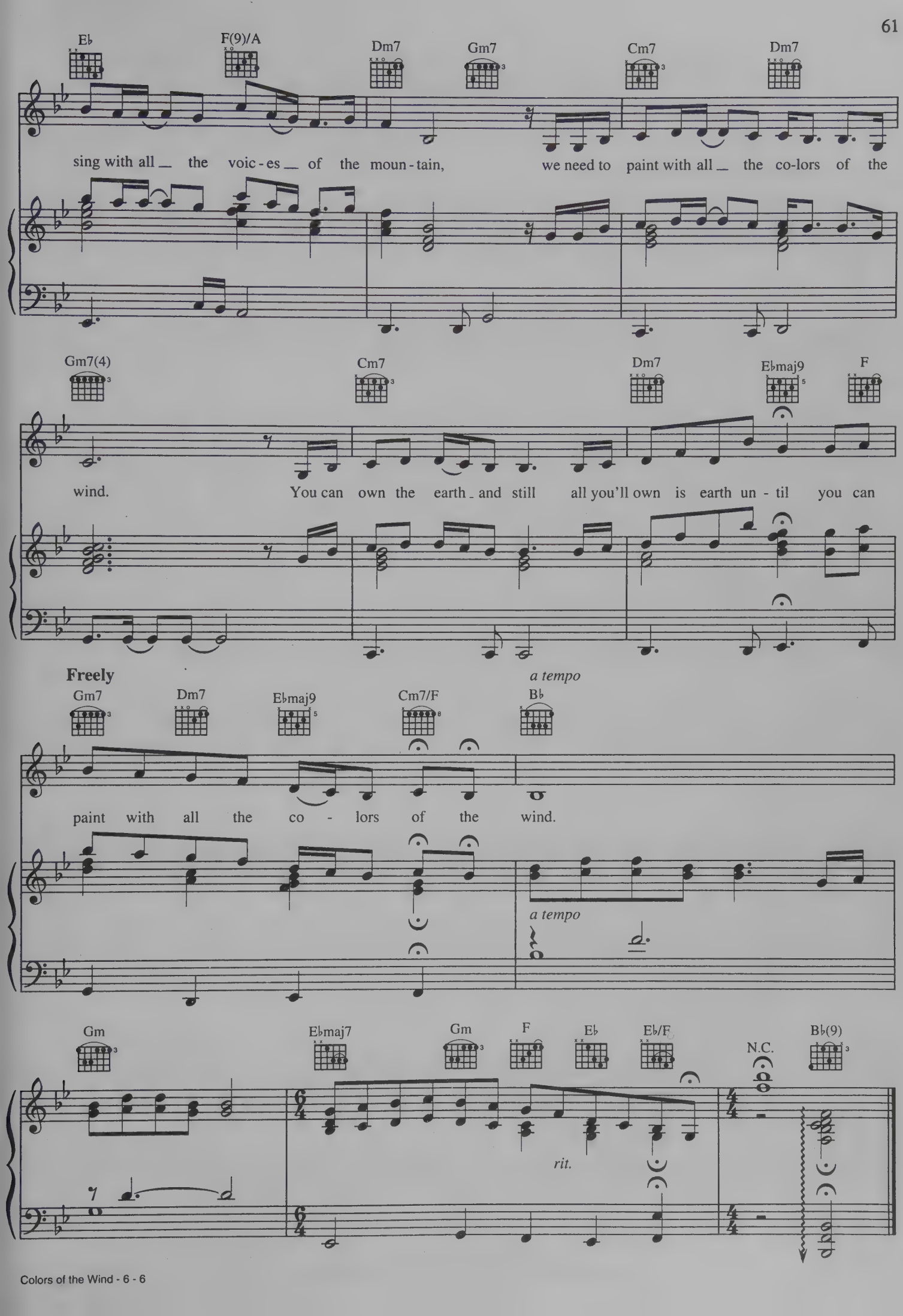

Gm
B♭
Dm
land on; the earth is just a dead thing you can claim. But
peo-ple are the peo - ple__ who look and think like you. But
Gm
Dm
E♭6
B♭/D
1.
Cm
F6
I know ev - 'ry rock and tree and crea-ture has a life, has a spir - it, has a
if you walk the foot-steps of a stran - ger, you'll learn
Gm
F
2.
Cm
F
E♭/F
B♭
Dm/A
name. 2. You things__ you nev-er knew__ you nev-er knew. Have you


𝄋 Chorus:
Gm
Dm
E♭
Gm
ev - er heard the wolf cry to the blue corn moon or
asked the grin - ning bob - cat why he
let the ea - gle tell you where he's
Dm
E♭
F/E♭
Dm7
Gm7
grinned?
been?
Can you sing with all the voic - es of the moun - tain? Can you
E♭6
B♭/D
Gm7(4)
Cm7
E♭/F
To Coda
paint with all the co - lors of the wind? Can you paint with all the co - lors of the
B♭
Gm
F6
E♭
E♭/F
wind?
3.Come

Verses 3 & 4:


B♭
F
Gm
E♭(9)
run the hid - den pine ___ trails of the for - est, come
(4.) rain - storm and the riv - er are my broth - ers; the
B♭
Dm7
Gm
F6
taste the sun-sweet ber - ries of the earth. Come roll in all ___ the rich - es all a -
her - on and the ot - ter are my friends. And we are all ___ con - nect - ed to each
1.
E♭6
B♭/D
Cm7
B♭/F
F
Gm
F(9)/A
3
round you, and for once nev - er won - der what they're worth. 4. The
oth - er in a
3
2.
D.S. 𝄋 al Coda
Cm7
E♭/F
B♭
Dm/A
cir - cle in a hoop that nev - er ___ ends. Have you


Coda
Bb
Bridge:
Dm7
F/Eb
Dm7
Gm7
wind?
How high does the syc - a - more grow?
If you
Abmaj9
Eb/F
F6
Eb/F
F
cut it down,
then you'll nev - er know.
rall.
And you'll
rall.
a tempo
Gm
Dm7
Eb
F
nev - er hear the wolf cry to the blue corn moon, for
a tempo
Gm
Dm7
wheth - er we are white or cop - per - skinned, we need to

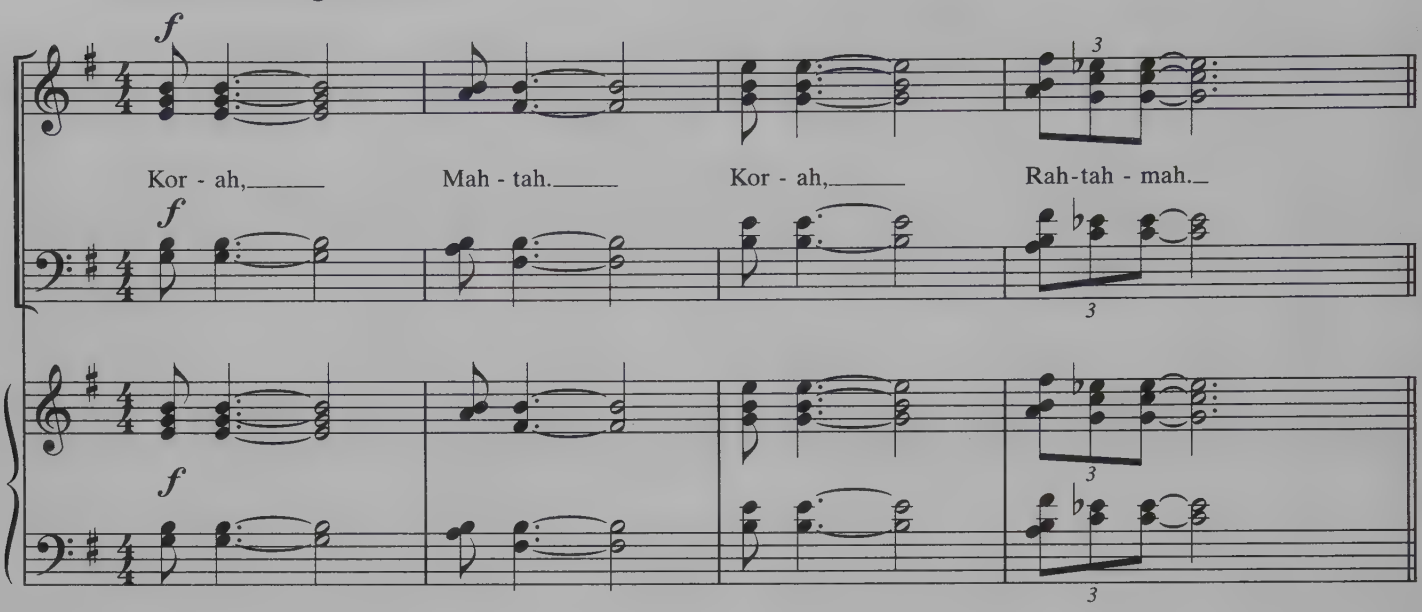

E♭
F(9)/A
Dm7
Gm7
Cm7
Dm7
sing with all the voic-es of the moun-tain, we need to paint with all the co-lors of the
Gm7(4)
Cm7
Dm7
E♭maj9
F
wind. You can own the earth and still all you'll own is earth un-til you can
Freely
a tempo
Gm7
Dm7
E♭maj9
Cm7/F
B♭
paint with all the co-lors of the wind.
a tempo
Gm
E♭maj7
Gm
F
E♭
E♭/F
N.C.
B♭(9)
rit.

From the LUCASFILM LTD. Production "STAR WARS: Episode I *The Phantom Menace*"

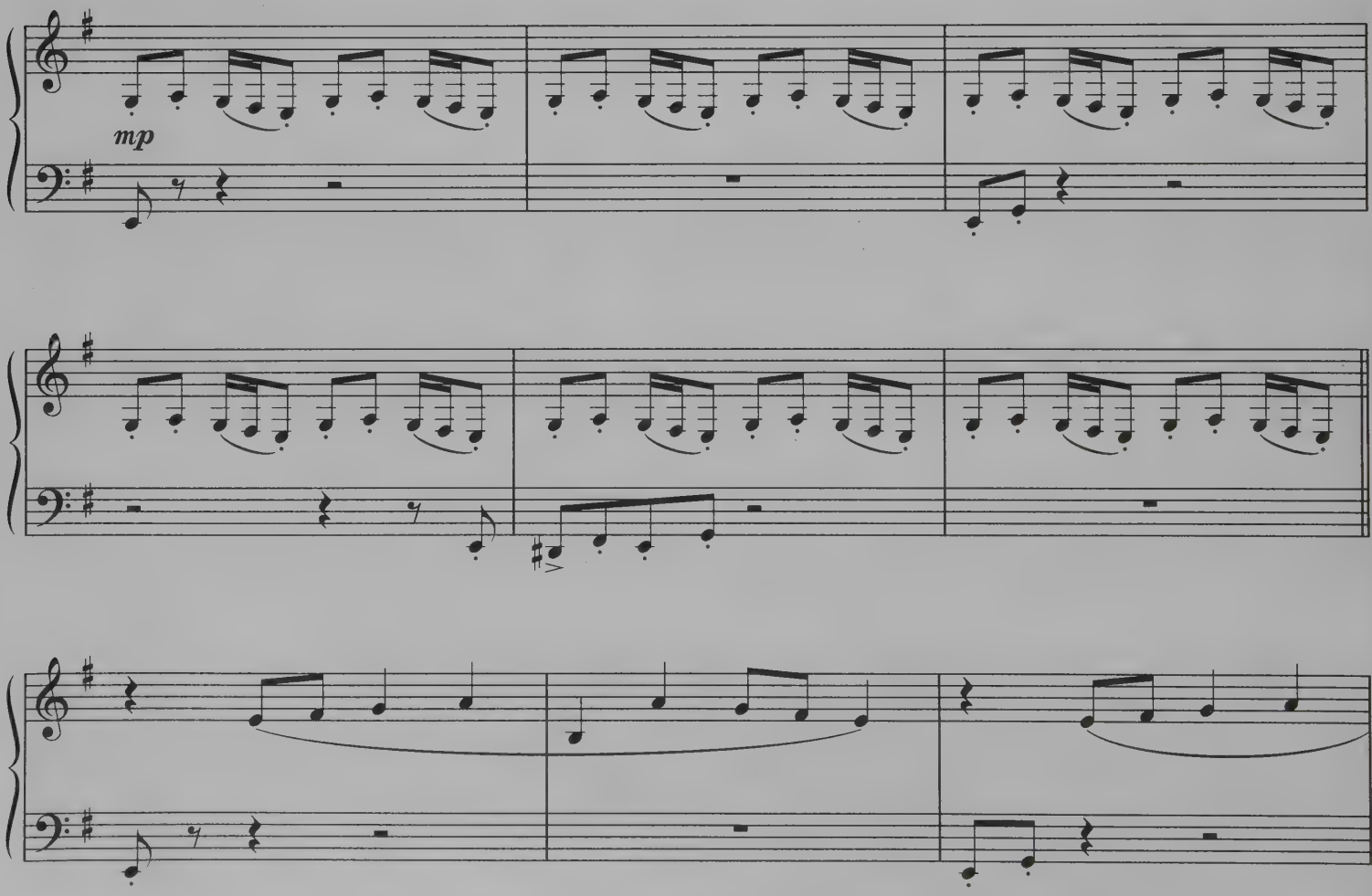
DUEL OF THE FATES

By
JOHN WILLIAMS

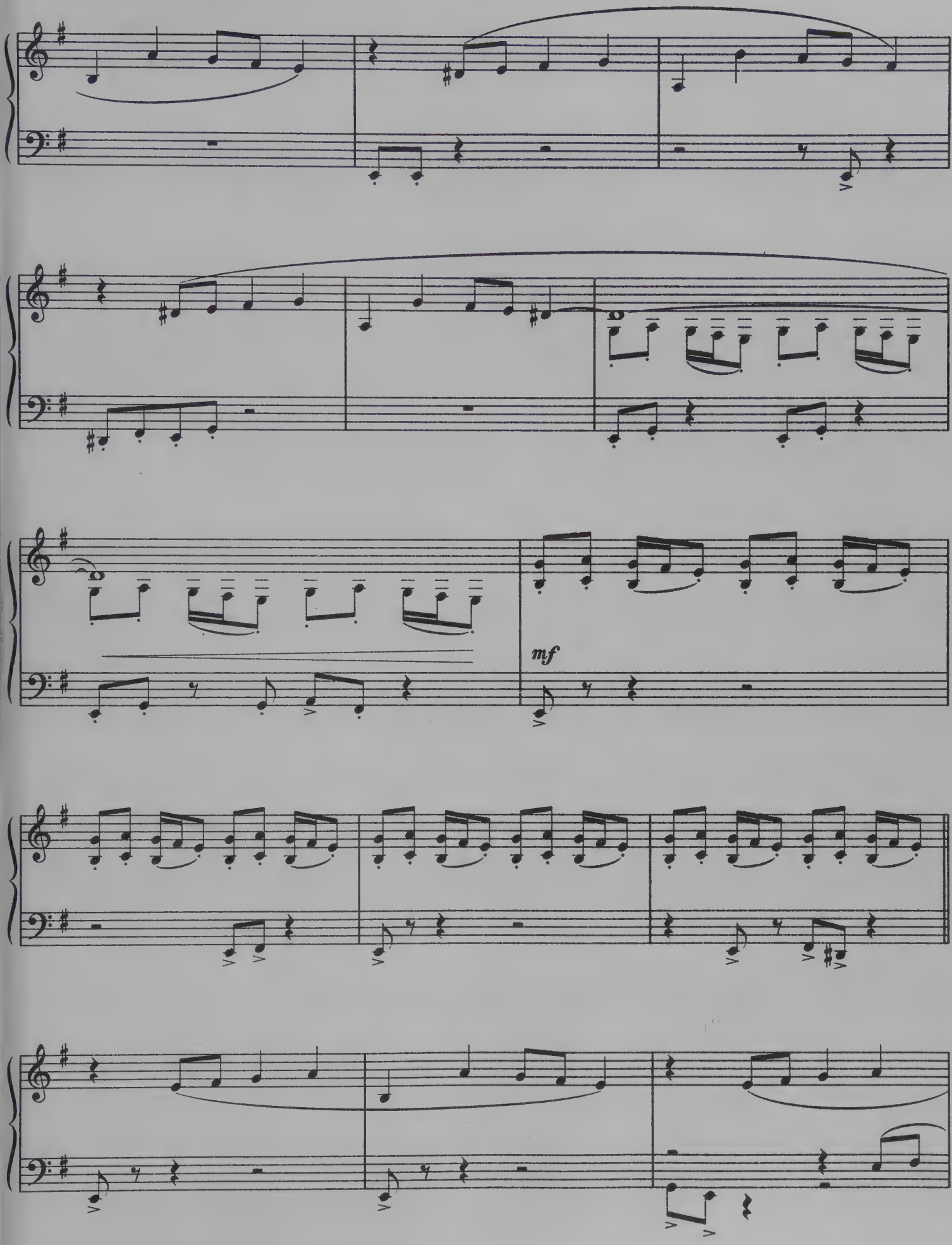
Maestoso, with great force

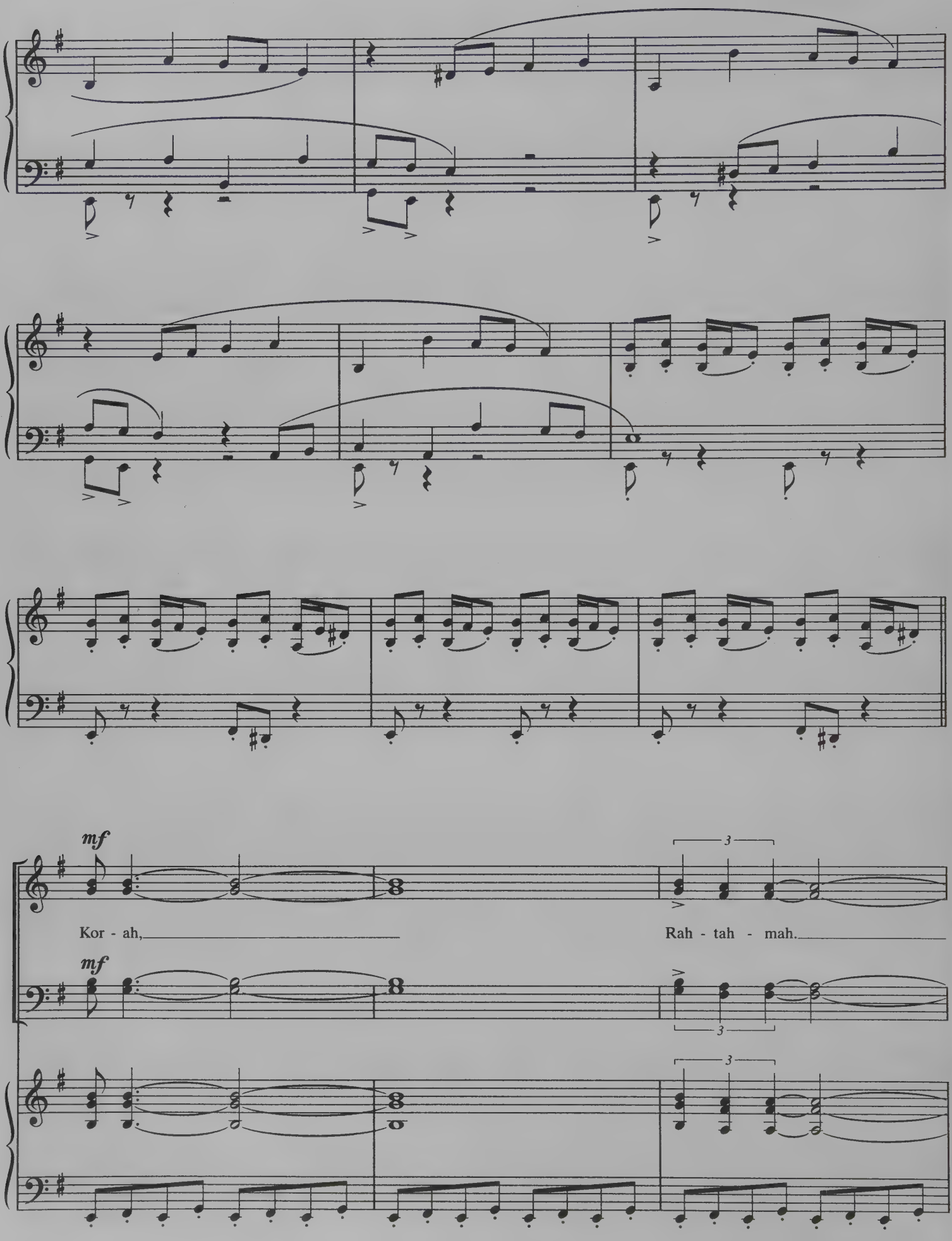


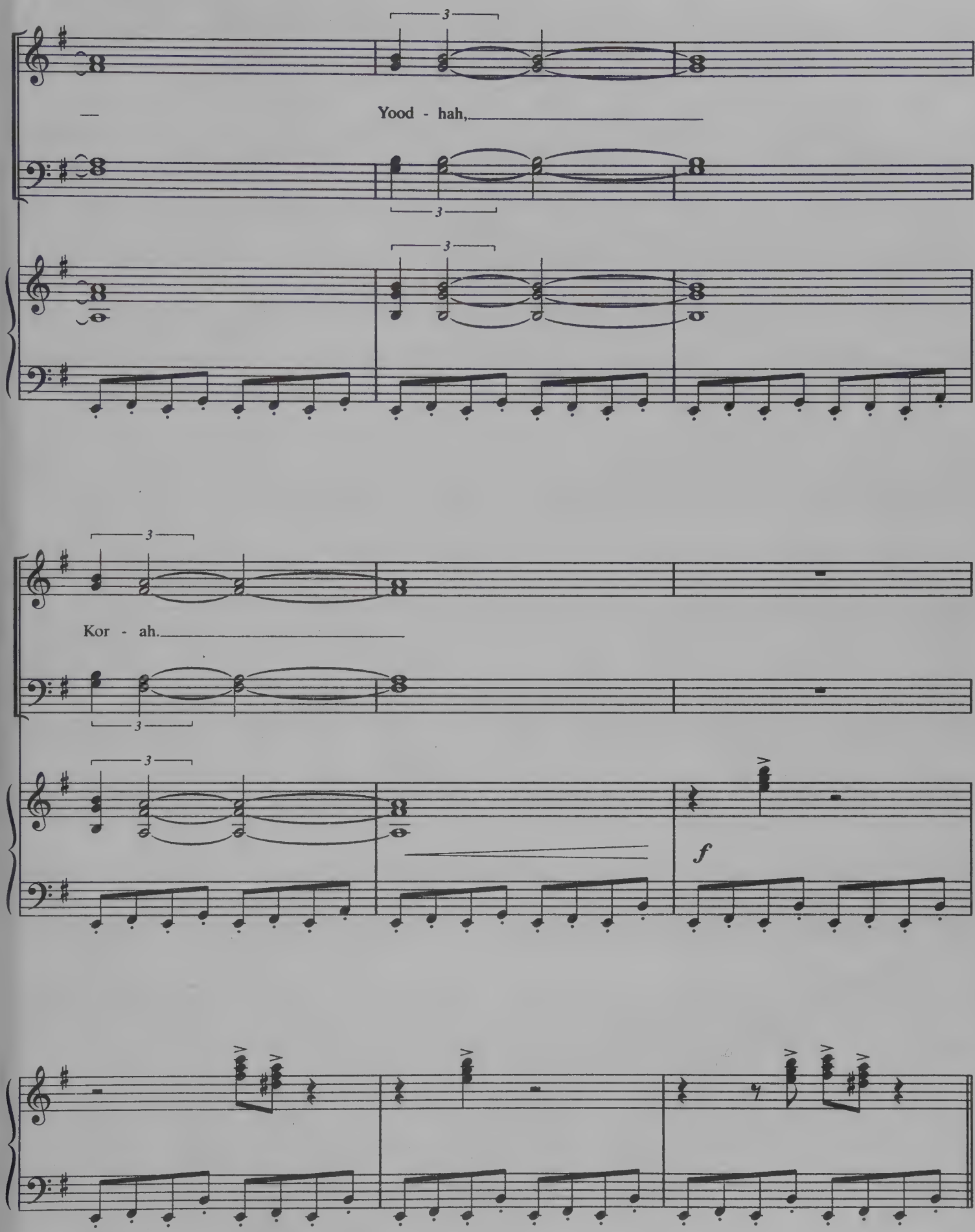
Allegro ♩ = 152

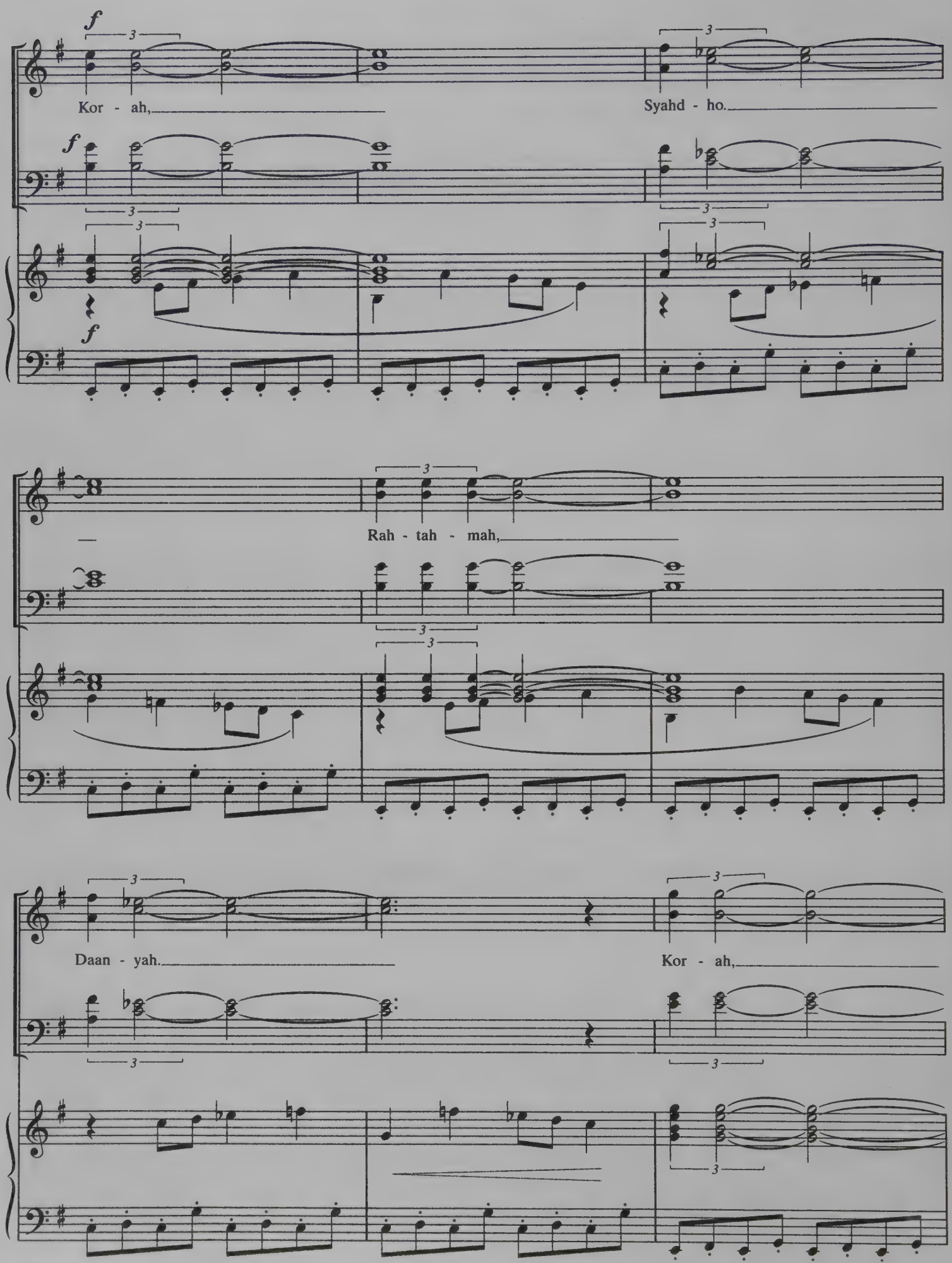


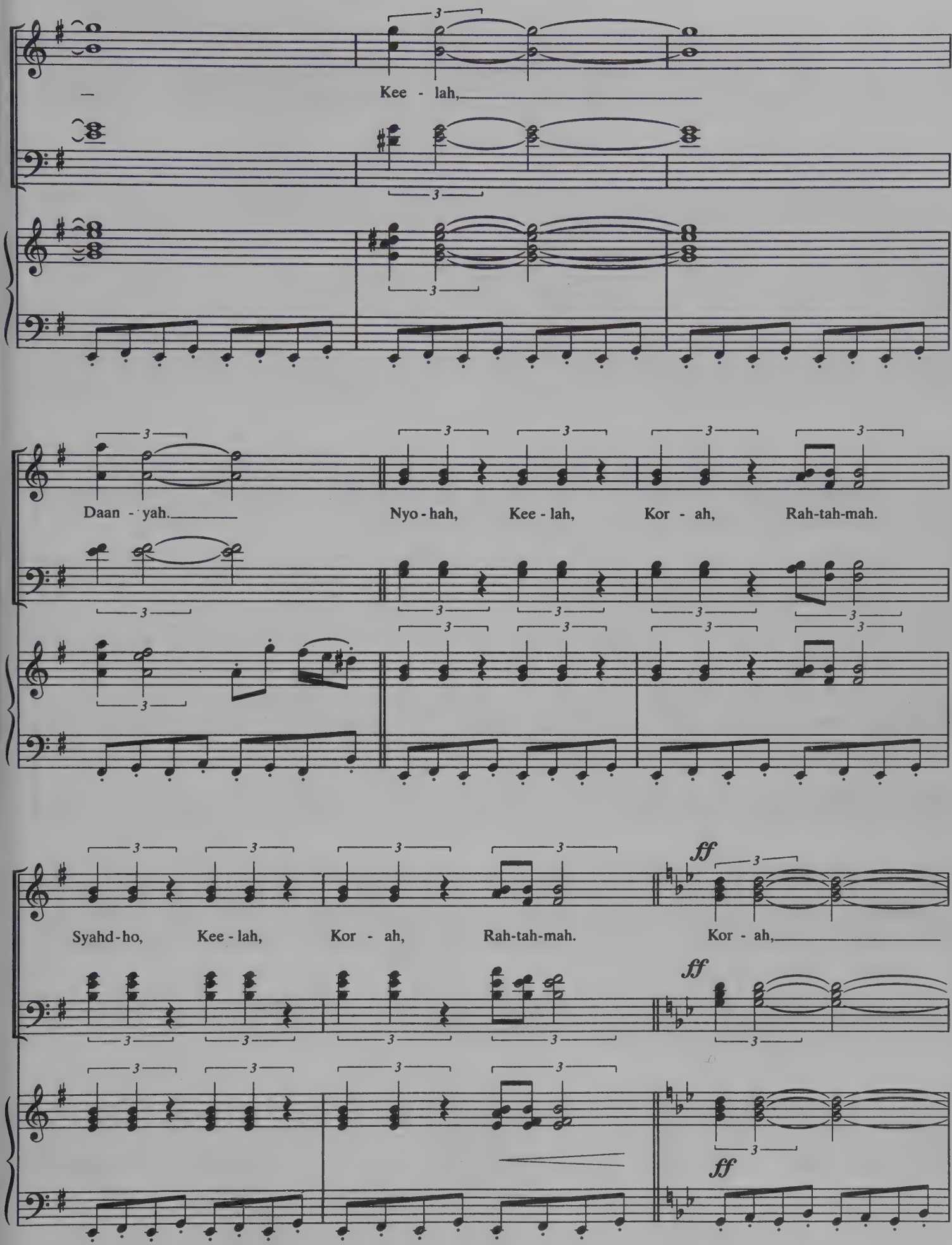
© 1999 BANTHA MUSIC (BMI)
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP.
All Rights Reserved

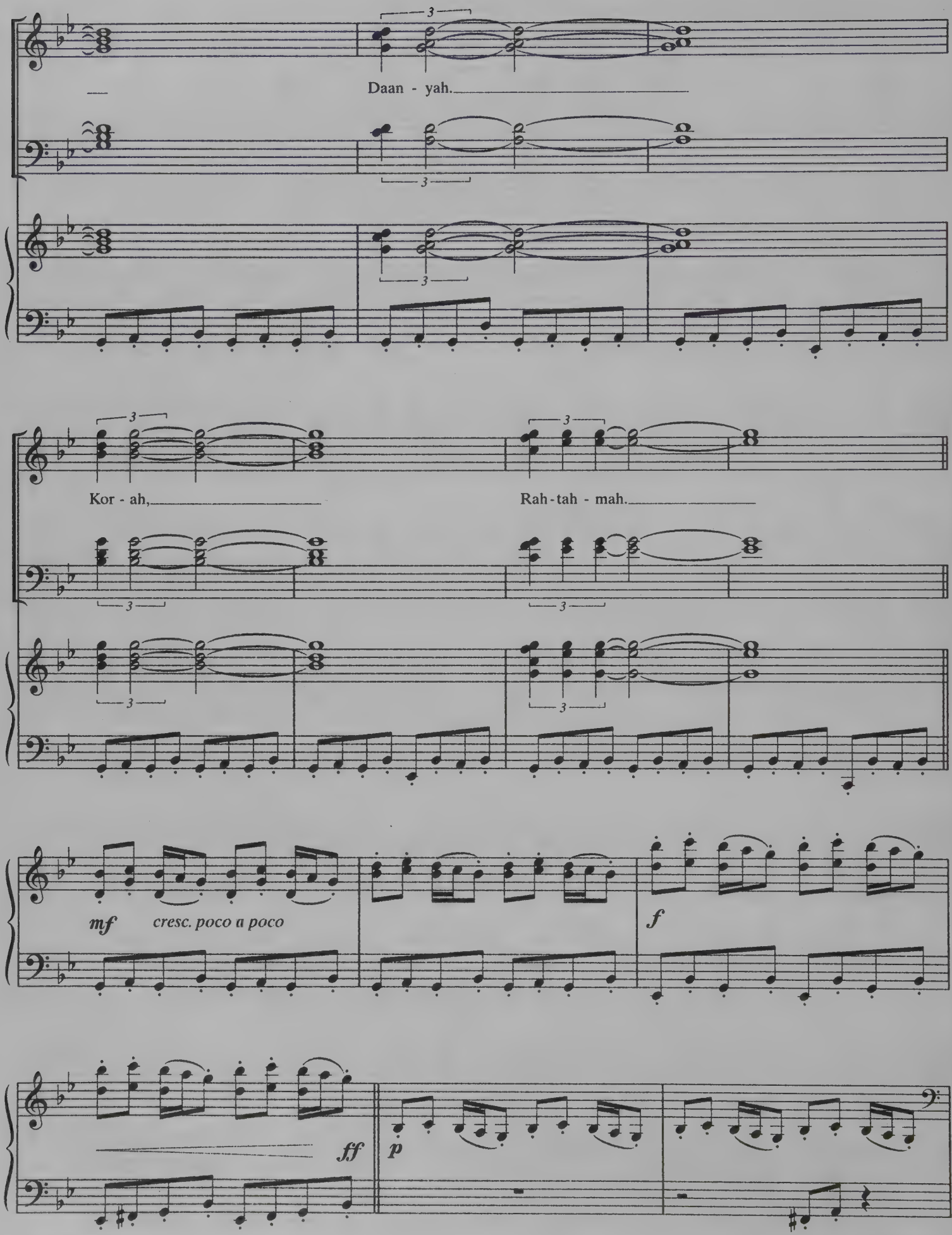

mf

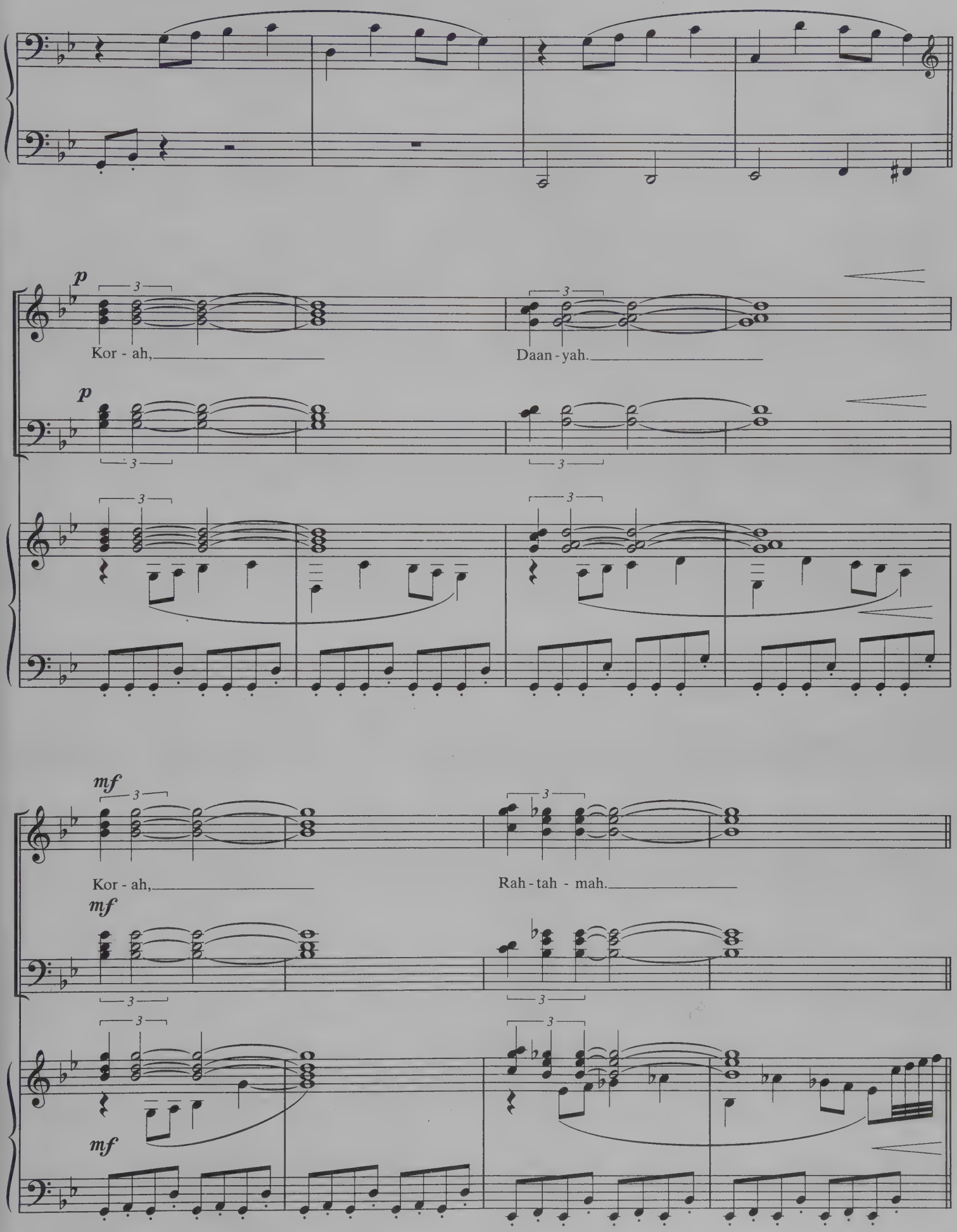

mf
Kor - ah,
Rah - tah - mah.
mf
3
3
3

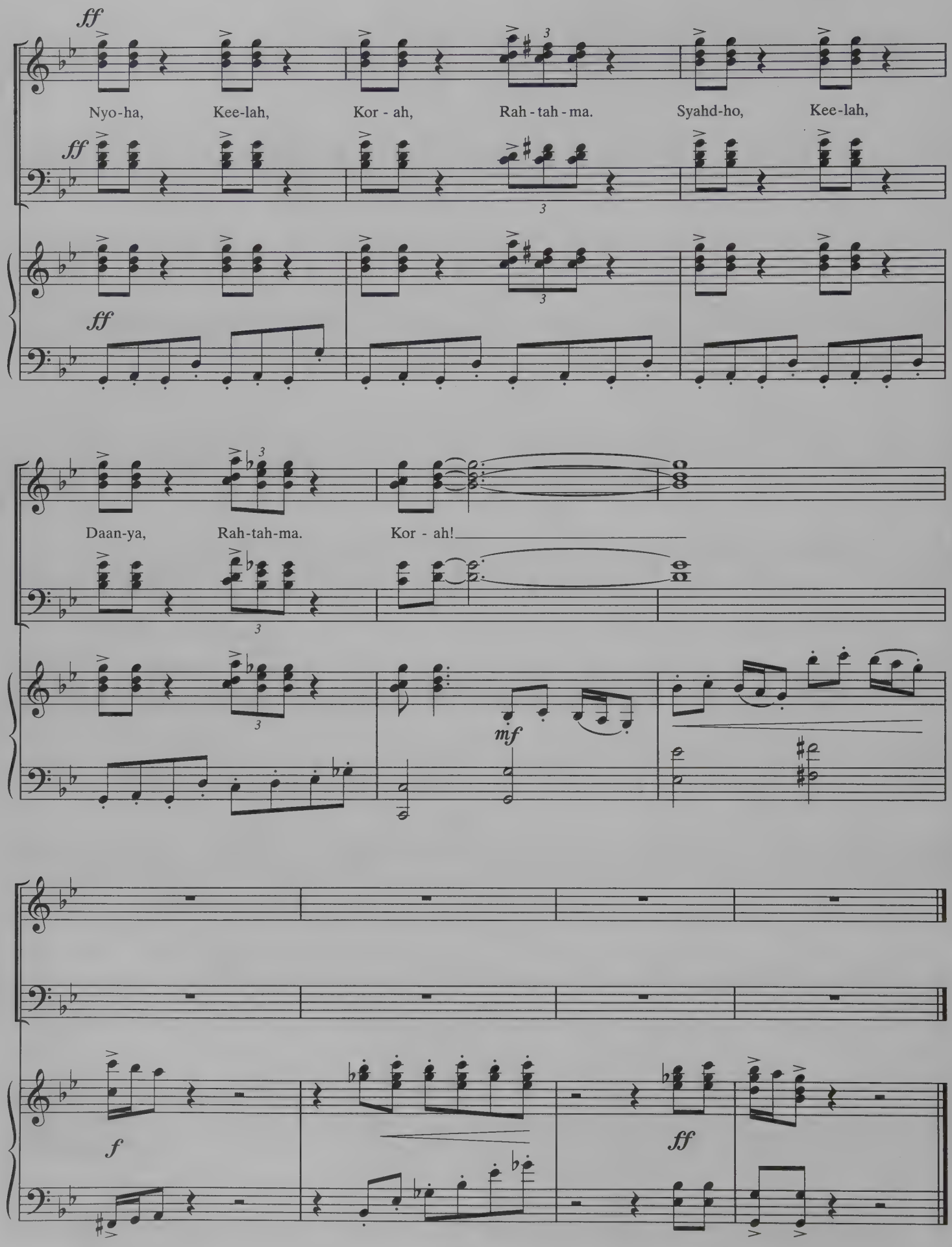

Yood - hah,
Kor - ah.
f


f
Kor - ah,
Syahd - ho.
Rah - tah - mah,
Daan - yah.
Kor - ah,


Kee - lah,
Daan - yah.
Nyo - hah, Kee - lah, Kor - ah, Rah-tah-mah.
Syahd - ho, Kee - lah, Kor - ah, Rah-tah-mah.
Kor - ah,
ff
ff
ff


Daan - yah.
Kor - ah,
Rah - tah - mah.
mf
cresc. poco a poco
f
ff
p


p
Kor - ah,
Daan - yah.
p
mf
Kor - ah,
Rah - tah - mah.
mf
mf

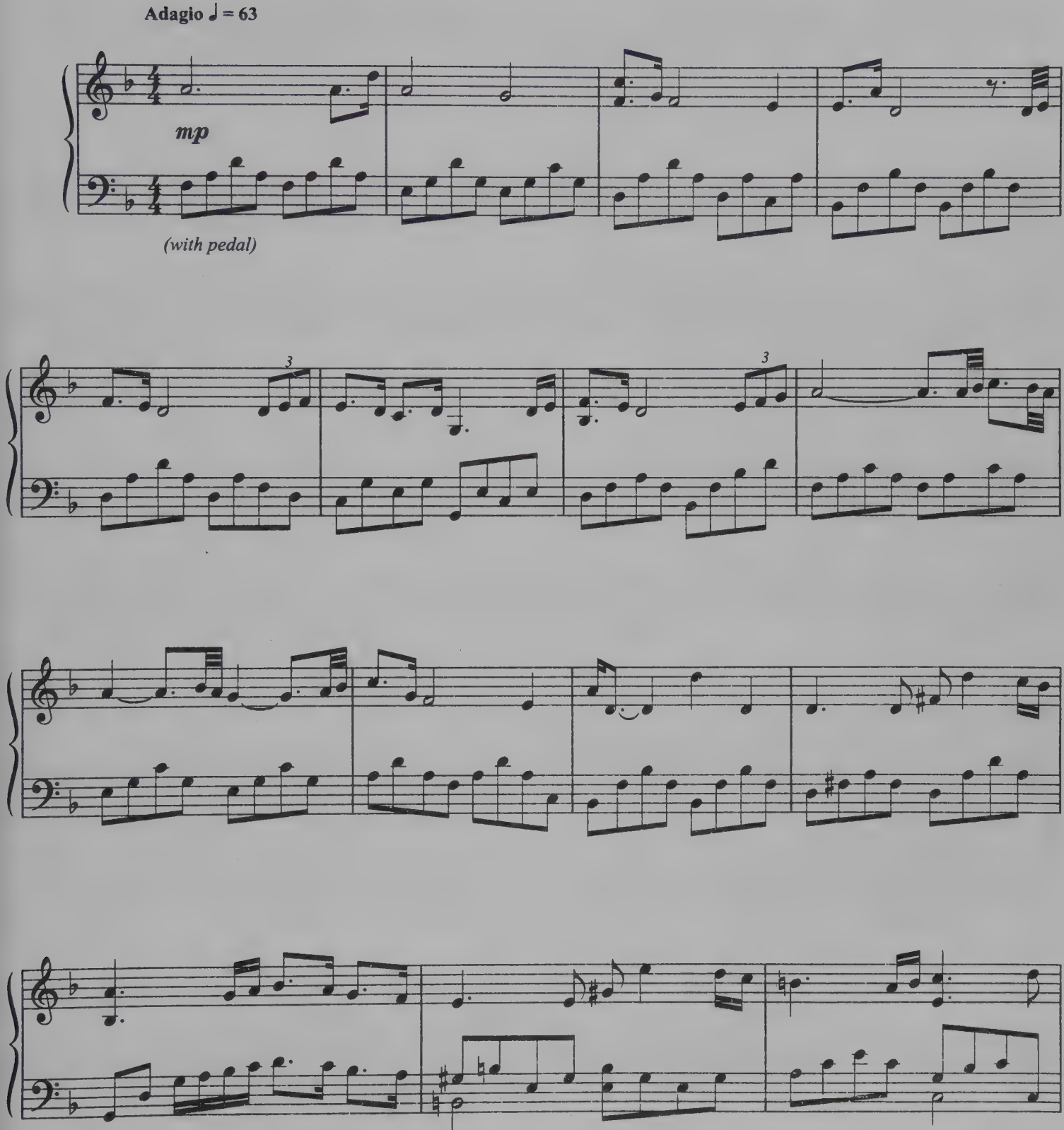

ff
Nyo-ha, Kee-lah, Kor - ah, Rah - tah - ma. Syahd-ho, Kee-lah,
ff
ff
Daan-ya, Rah-tah-ma. Kor - ah!
mf
f
ff

From the Twentieth Century Fox Motion Picture "GREAT EXPECTATIONS"

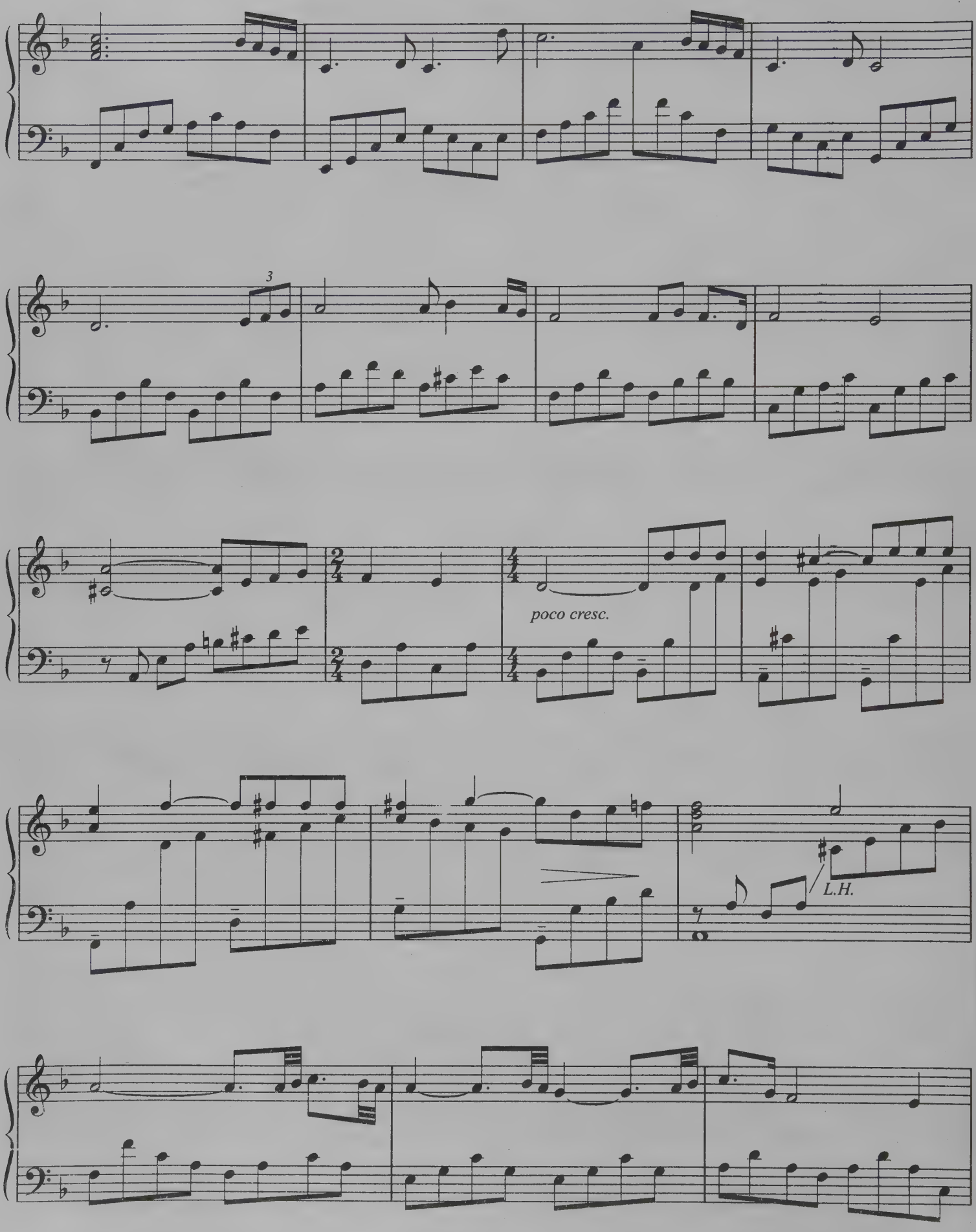
ESTELLA'S THEME

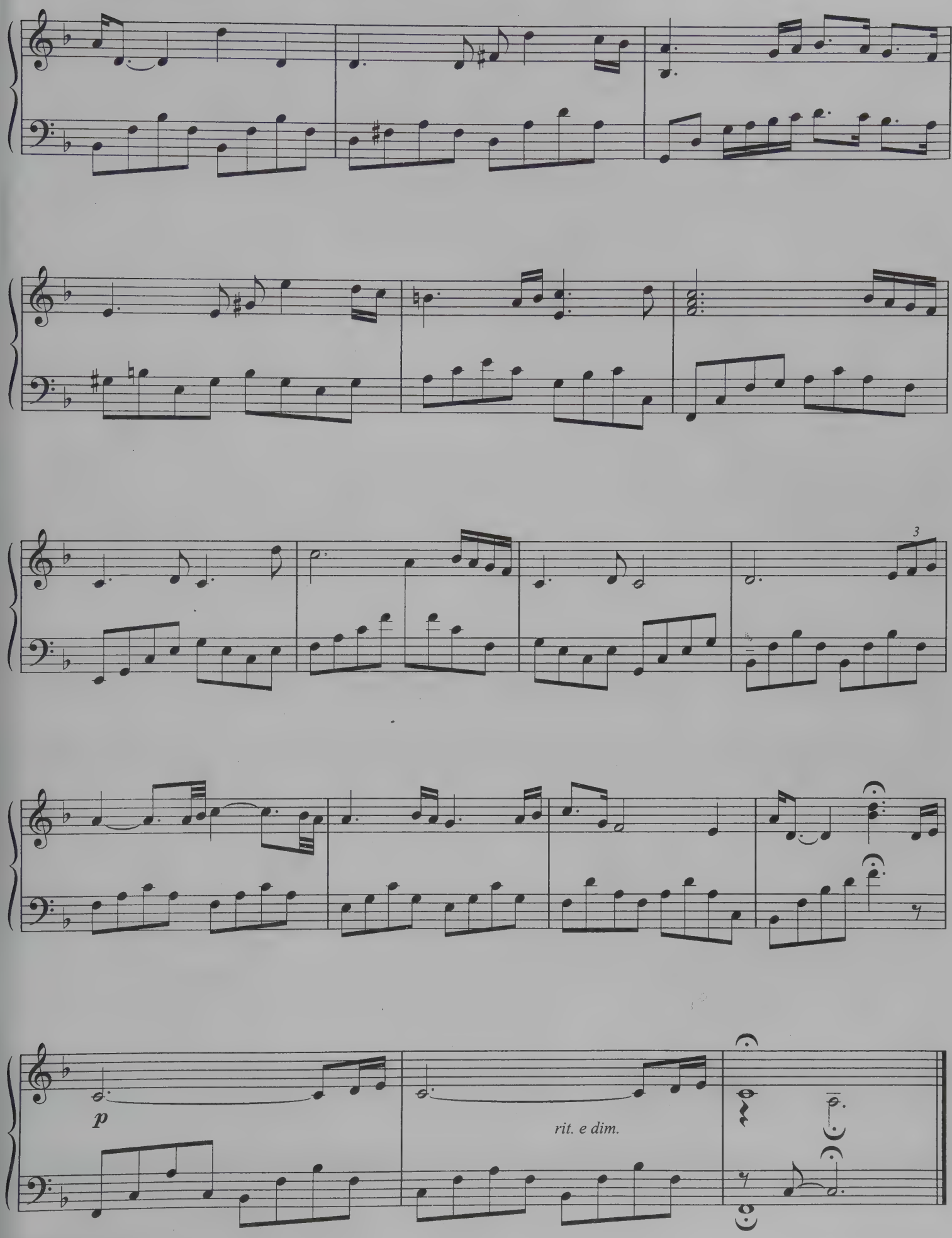
(Love Theme from "GREAT EXPECTATIONS")

Composed by
PATRICK DOYLE



© 1997 T C F MUSIC PUBLISHING, INC. (ASCAP)
All Rights Reserved Used by Permission

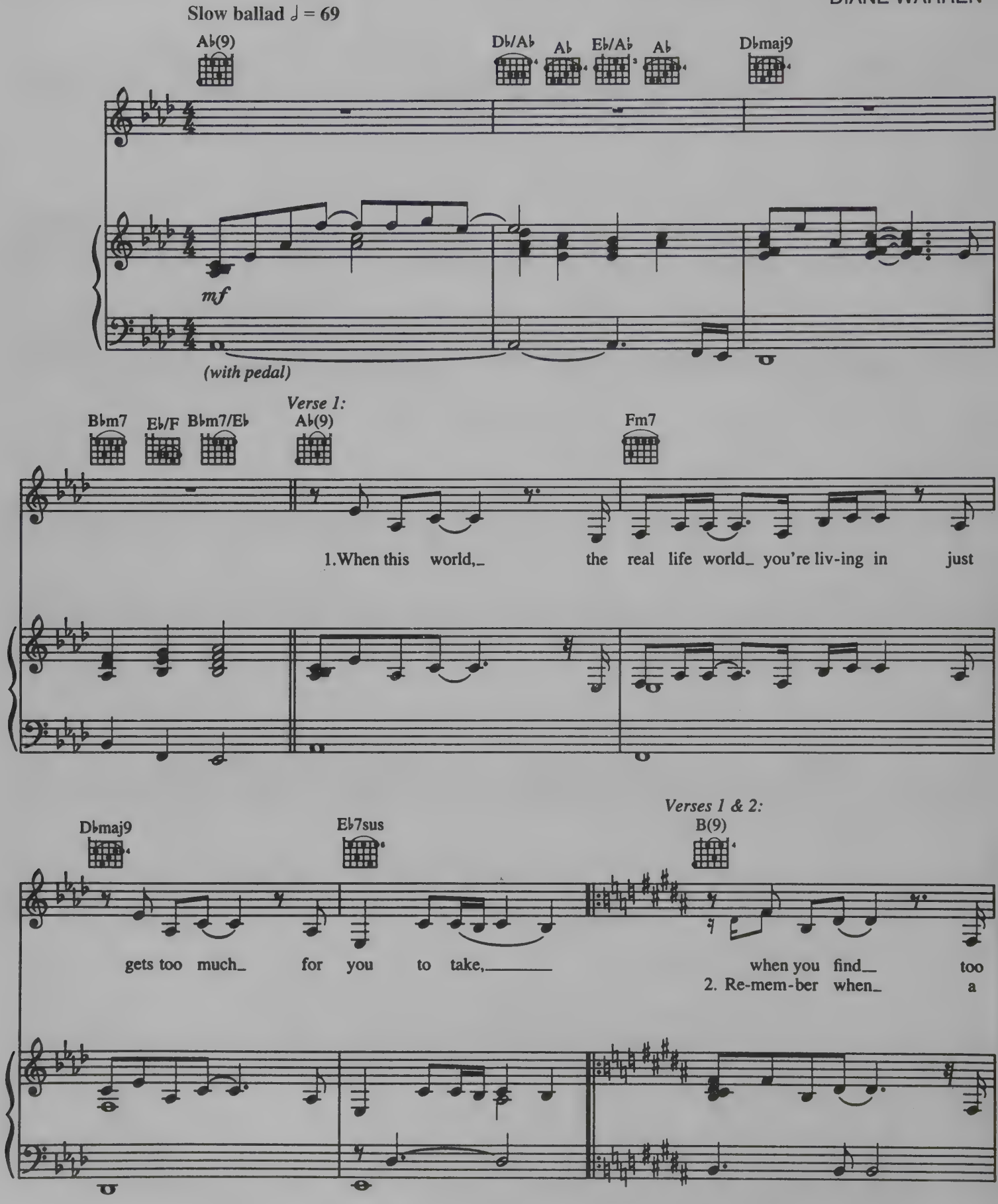

3
poco cresc.
L.H.


3
p
rit. e dim.

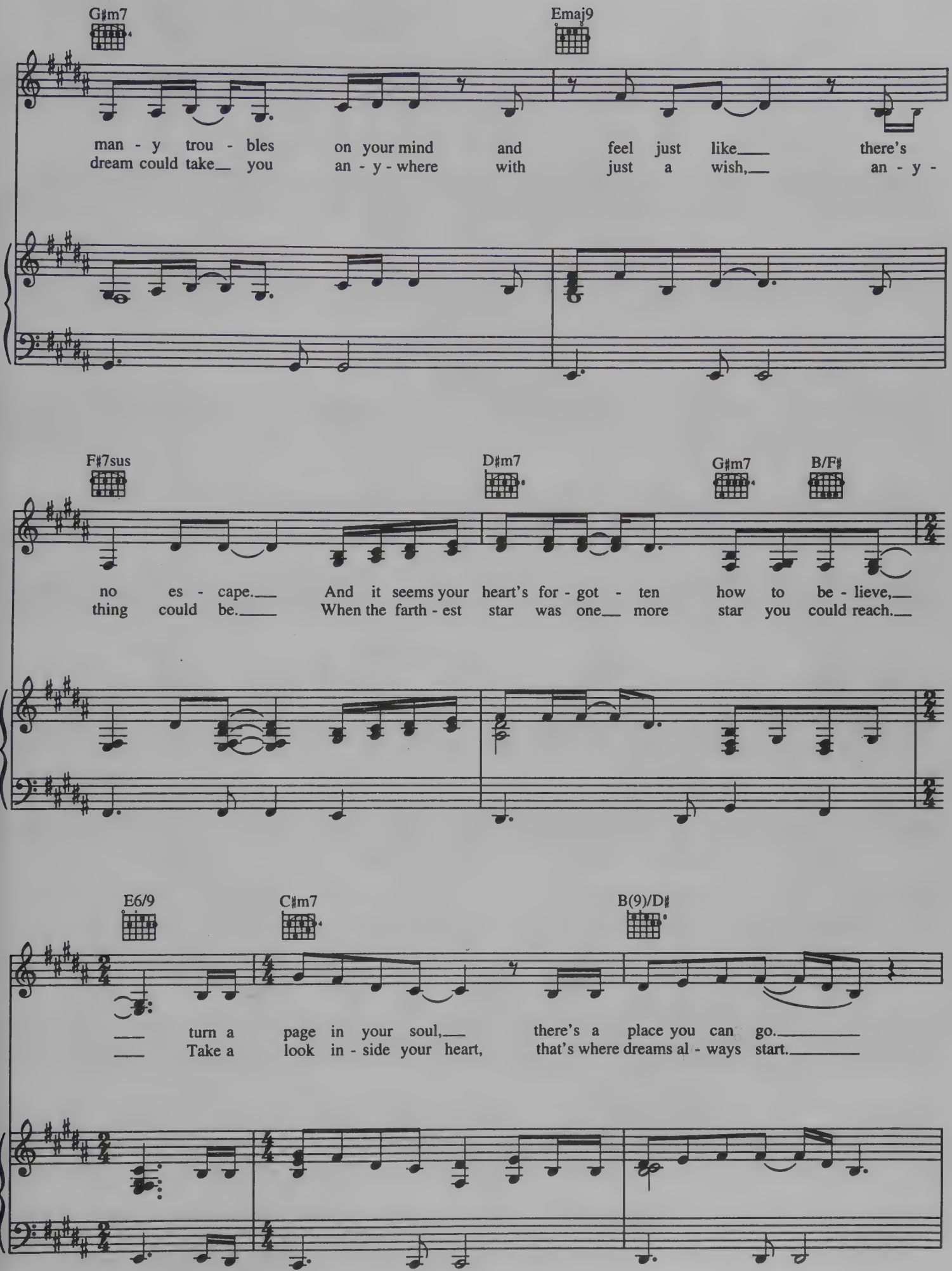
From the Motion Picture "THE PAGEMASTER"

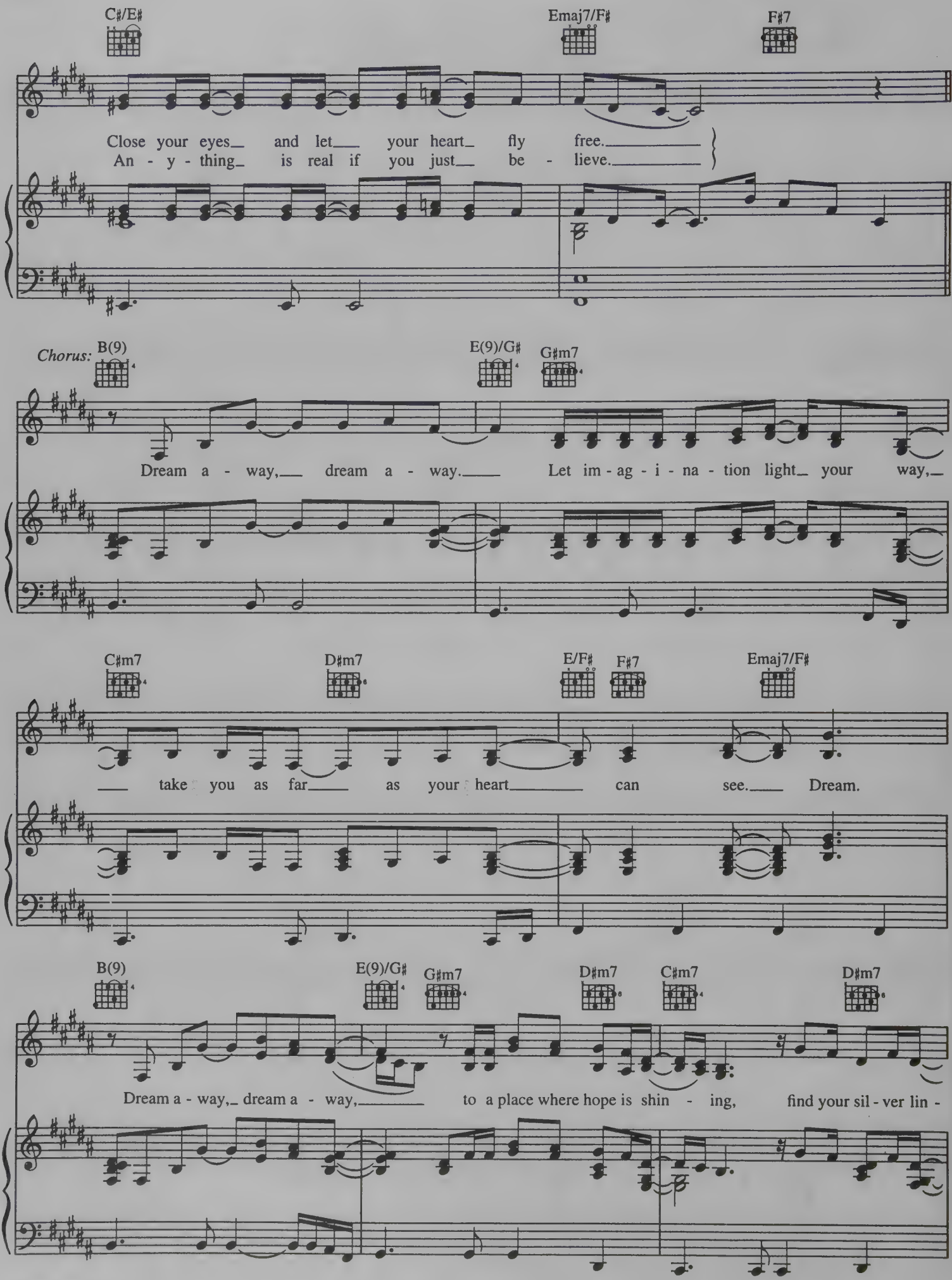
DREAM AWAY

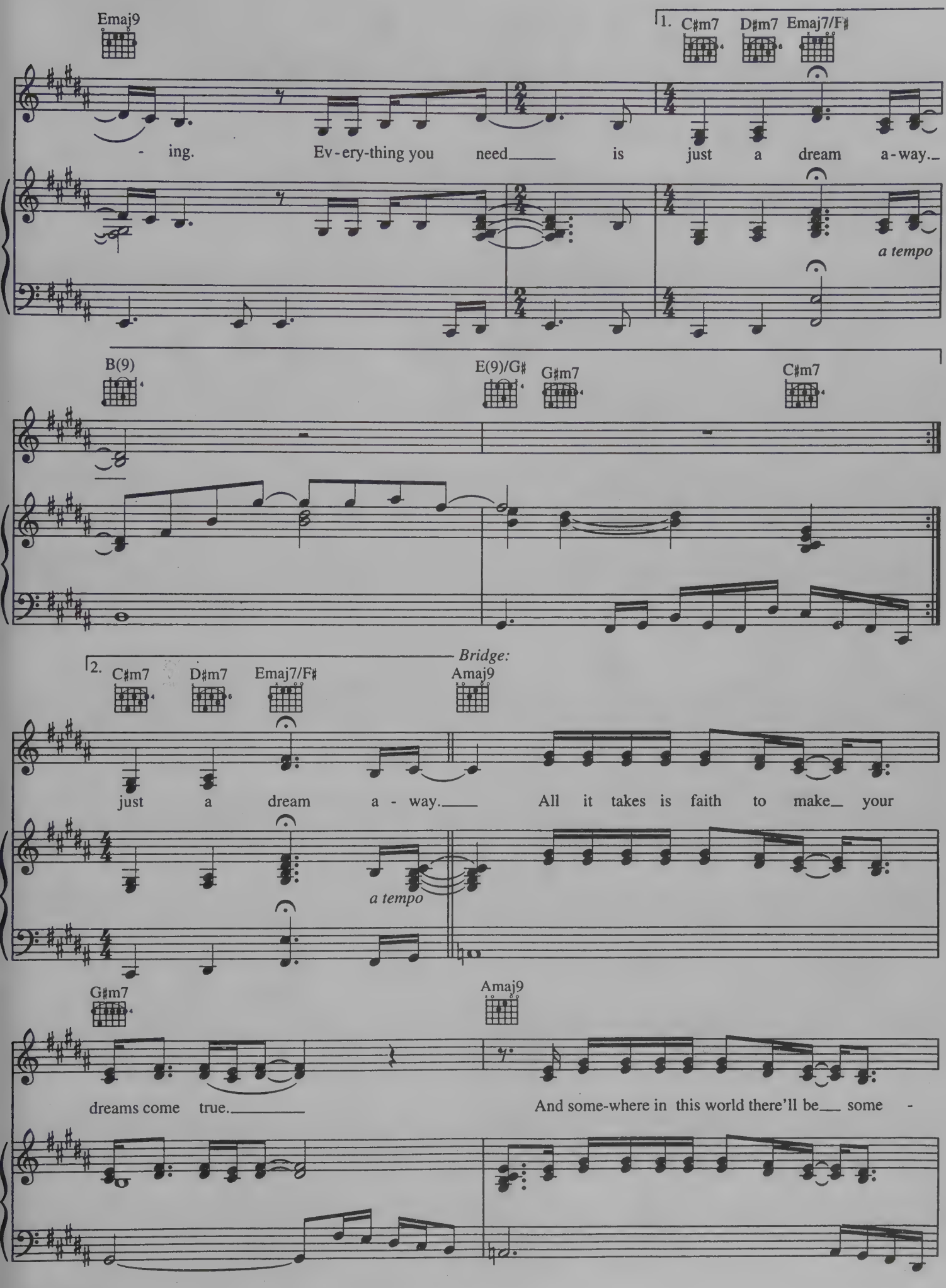
Words and Music by
DIANE WARREN

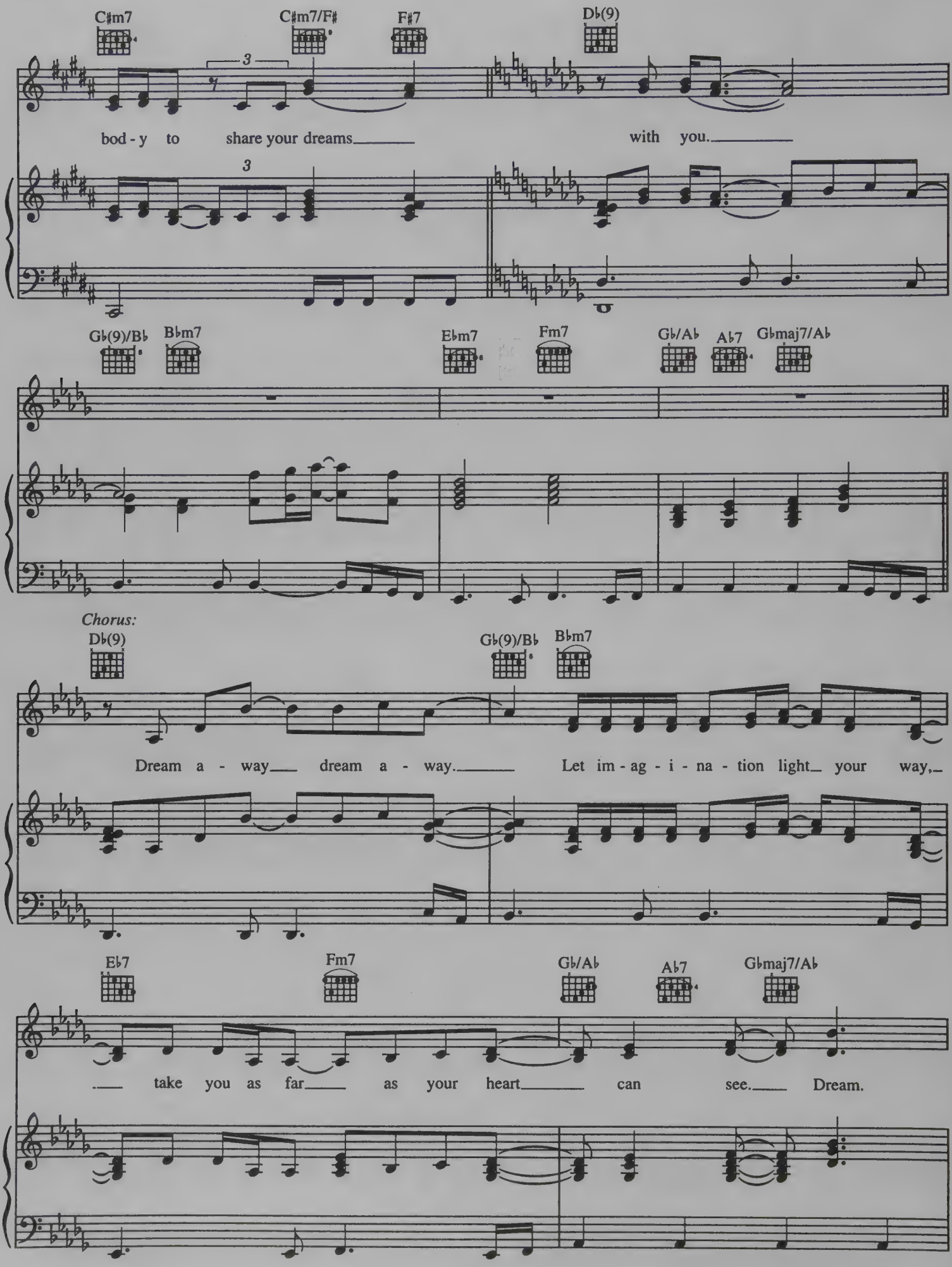


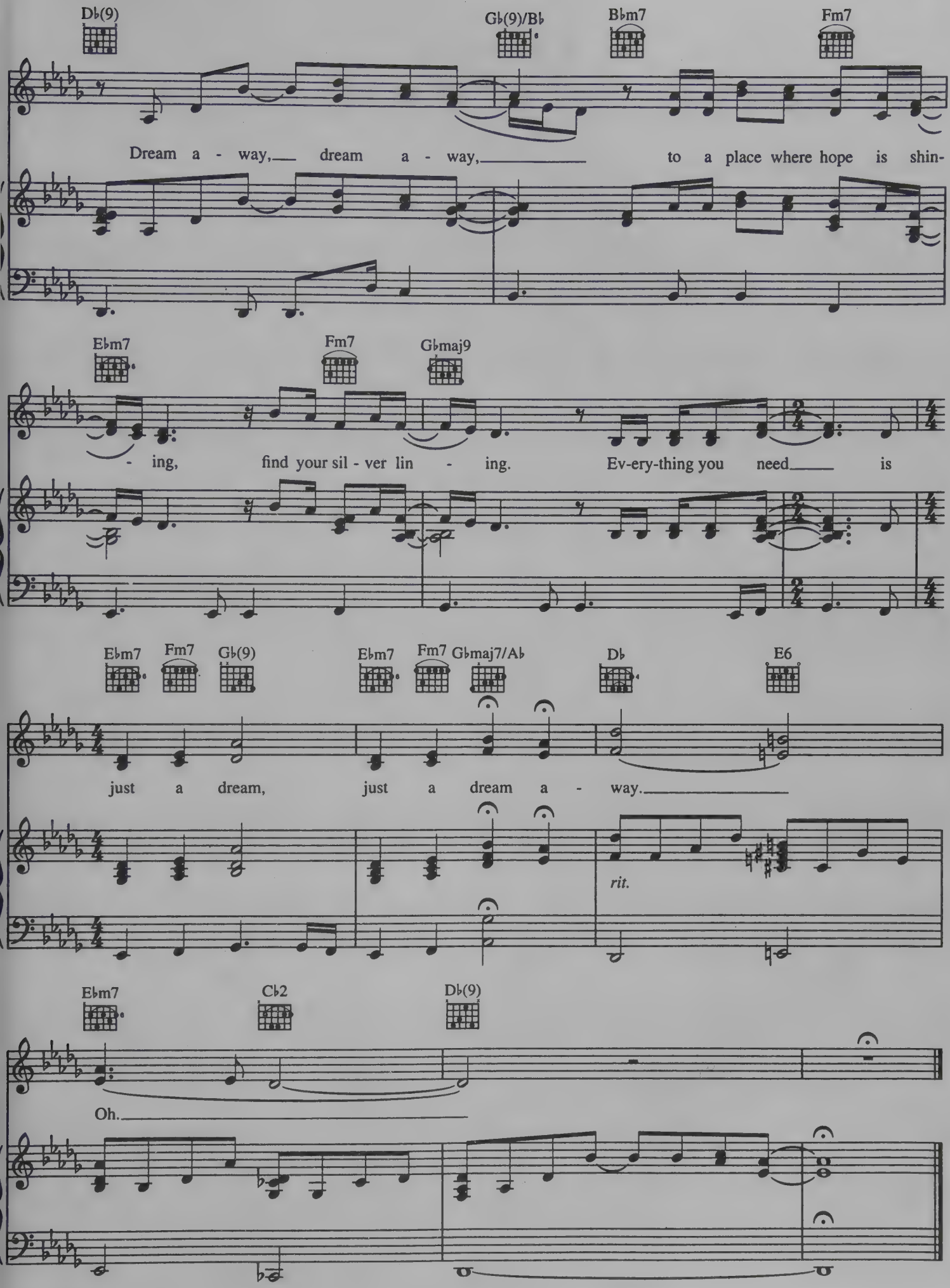
© 1994 REALSONGS/TCF MUSIC PUBLISHING, INC. (ASCAP)
All Rights Reserved


G♯m7
Emaj9
man - y trou - bles on your mind and feel just like there's
dream could take you an - y - where with just a wish, an - y -
F♯7sus
D♯m7
G♯m7
B/F♯
no es - cape. And it seems your heart's for - got - ten how to be - lieve,
thing could be. When the farth - est star was one more star you could reach.
E6/9
C♯m7
B(9)/D♯
turn a page in your soul, there's a place you can go.
Take a look in - side your heart, that's where dreams al - ways start.


C♯/E♯
Emaj7/F♯
F♯7
Close your eyes and let your heart fly free.
An - y - thing is real if you just be - lieve.
Chorus:
B(9)
E(9)/G♯
G♯m7
Dream a - way, dream a - way. Let im - ag - i - na - tion light your way,
C♯m7
D♯m7
E/F♯
F♯7
Emaj7/F♯
take you as far as your heart can see. Dream.
B(9)
E(9)/G♯
G♯m7
D♯m7
C♯m7
D♯m7
Dream a - way, dream a - way, to a place where hope is shin - ing, find your sil - ver lin -


Emaj9
1. C♯m7 D♯m7 Emaj7/F♯
- ing. Ev-ery-thing you need is just a dream a-way.
a tempo
B(9)
E(9)/G♯ G♯m7
C♯m7
2. C♯m7 D♯m7 Emaj7/F♯
Bridge:
Amaj9
just a dream a - way. All it takes is faith to make your
a tempo
G♯m7
Amaj9
dreams come true. And some-where in this world there'll be some -


C♯m7
C♯m7/F♯
F♯7
D♭(9)
bod - y to share your dreams with you.
G♭(9)/B♭
B♭m7
E♭m7
Fm7
G♭/A♭
A♭7
G♭maj7/A♭
Chorus:
D♭(9)
G♭(9)/B♭
B♭m7
Dream a - way dream a - way. Let im - ag - i - na - tion light your way,
E♭7
Fm7
G♭/A♭
A♭7
G♭maj7/A♭
take you as far as your heart can see. Dream.

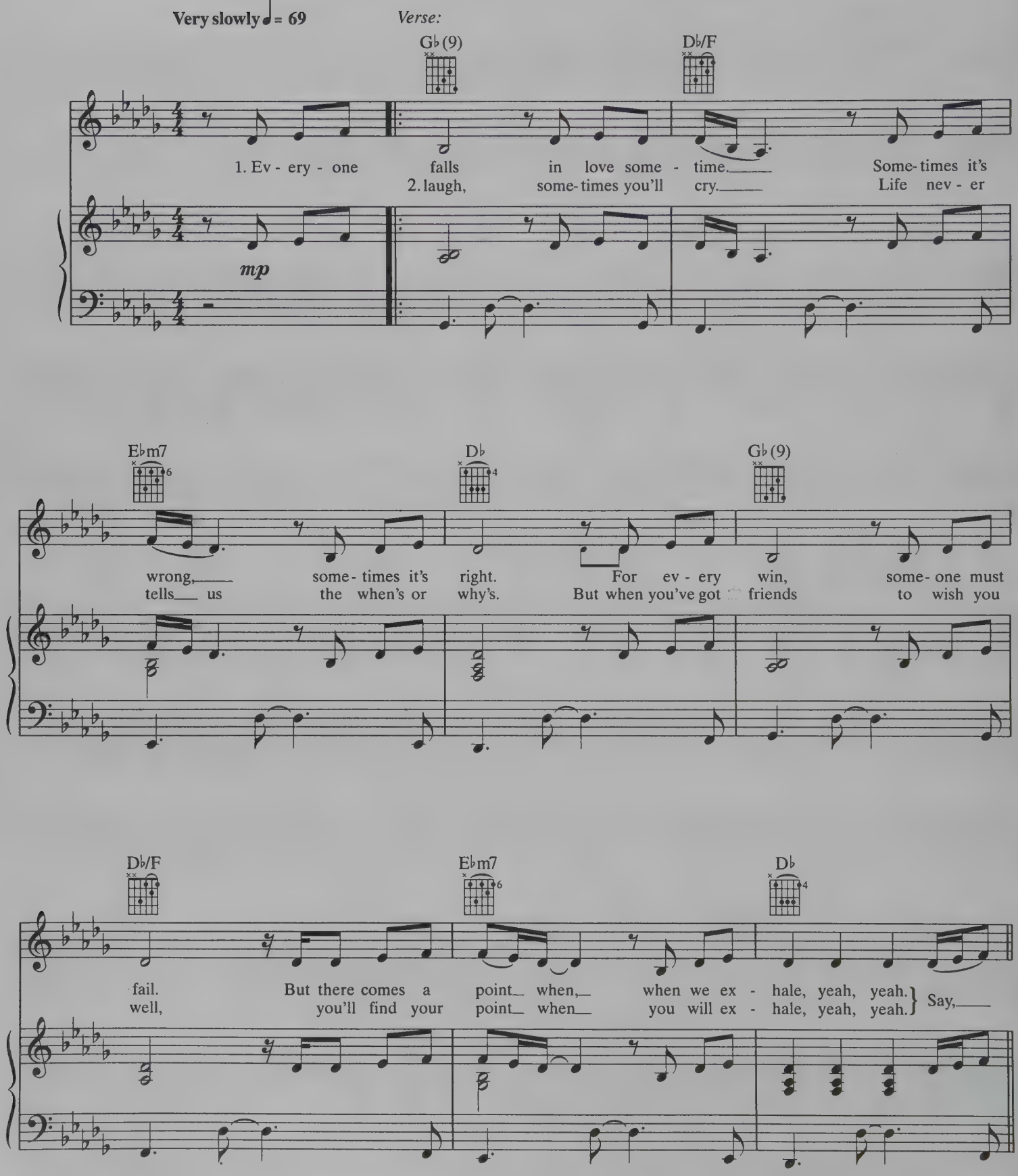

Db(9)
Gb(9)/Bb
Bbm7
Fm7
Dream a - way, dream a - way, to a place where hope is shin-
Ebm7
Fm7
Gbmaj9
- ing, find your sil - ver lin - ing. Ev-ery-thing you need is
Ebm7
Fm7
Gb(9)
Ebm7
Fm7
Gbmaj7/Ab
Db
E6
just a dream, just a dream a - way.
rit.
Ebm7
Cb2
Db(9)
Oh.

from WAITING TO EXHALE

EXHALE

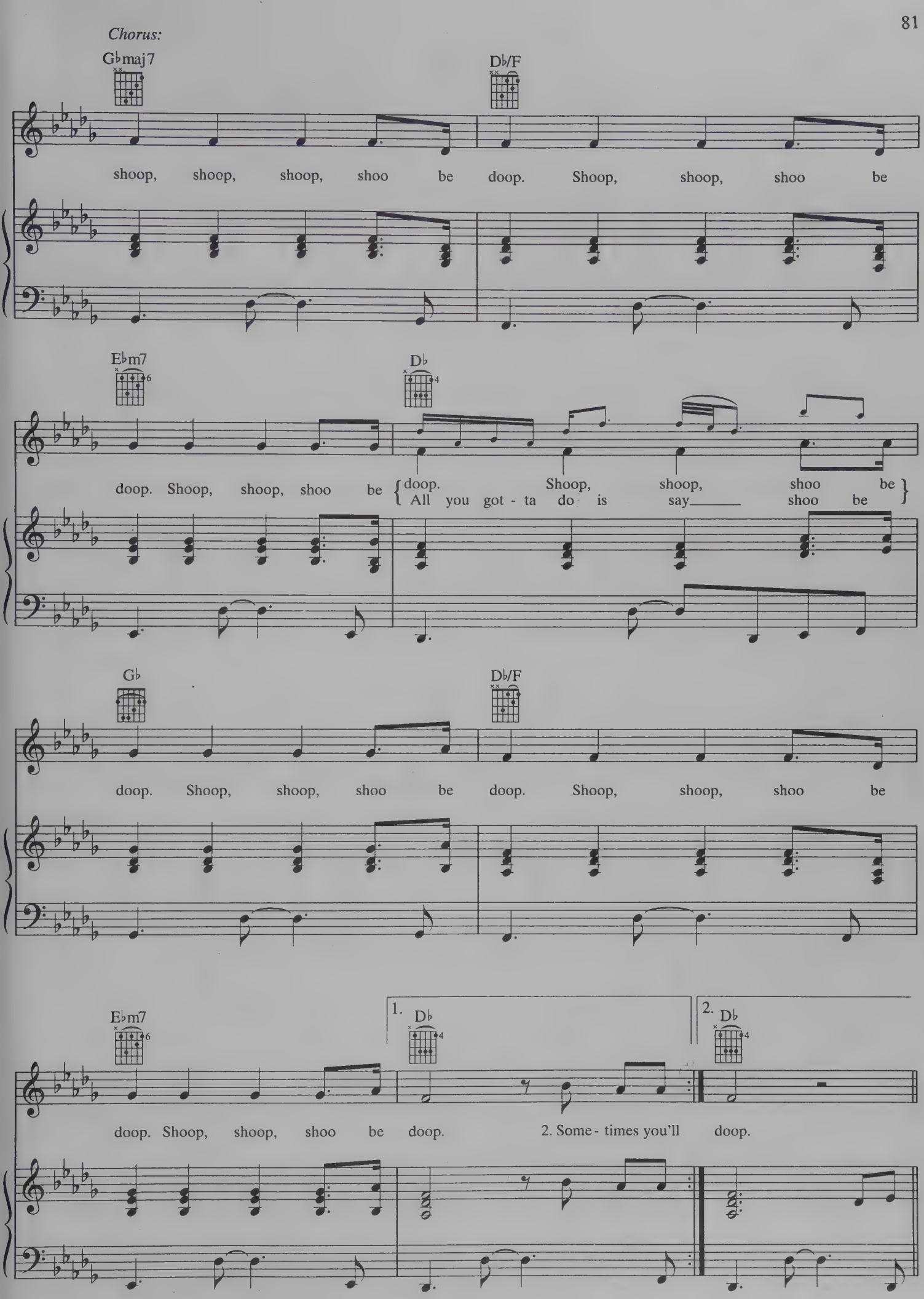
(Shoop Shoop)

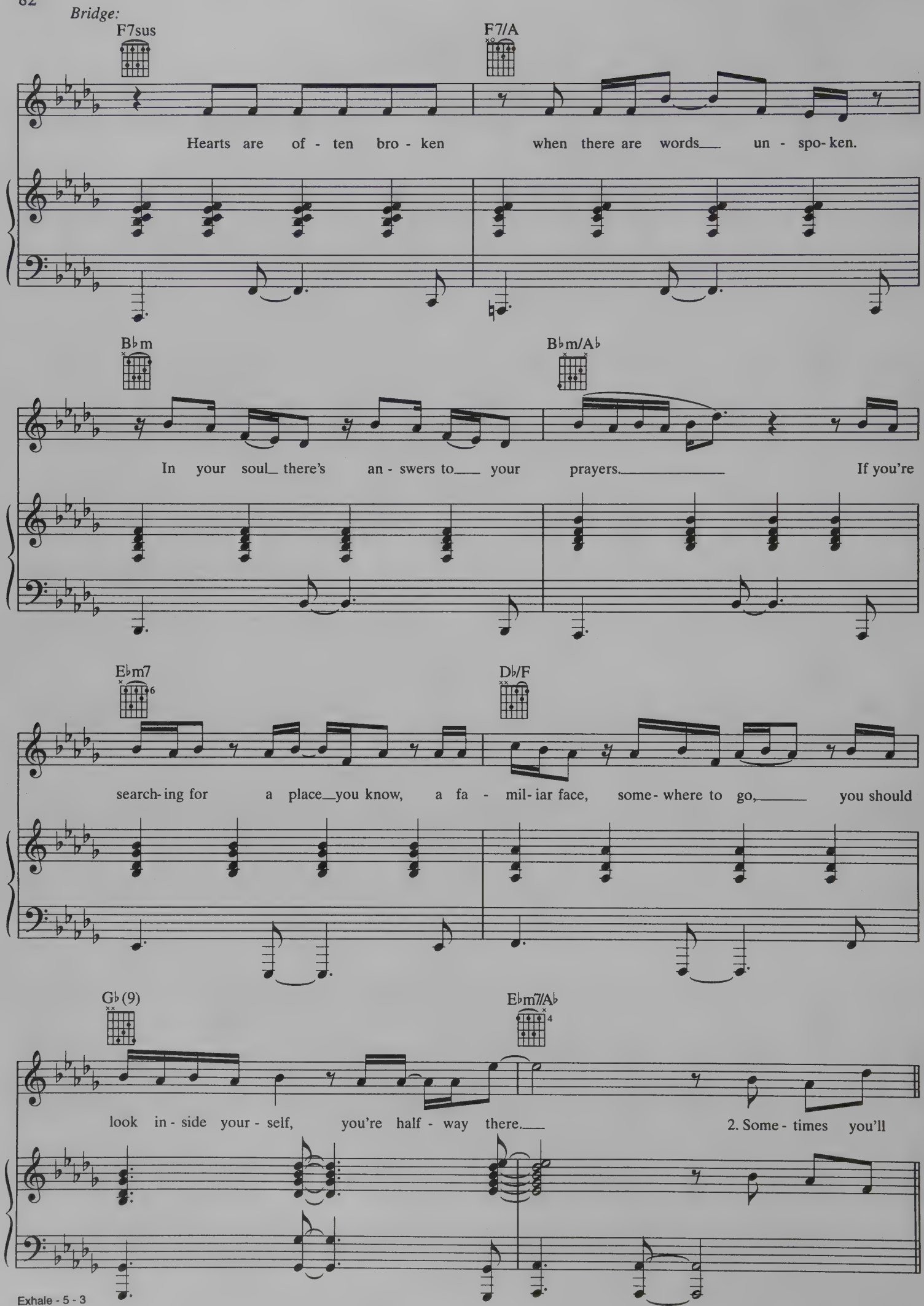
Words and Music by
BABYFACE

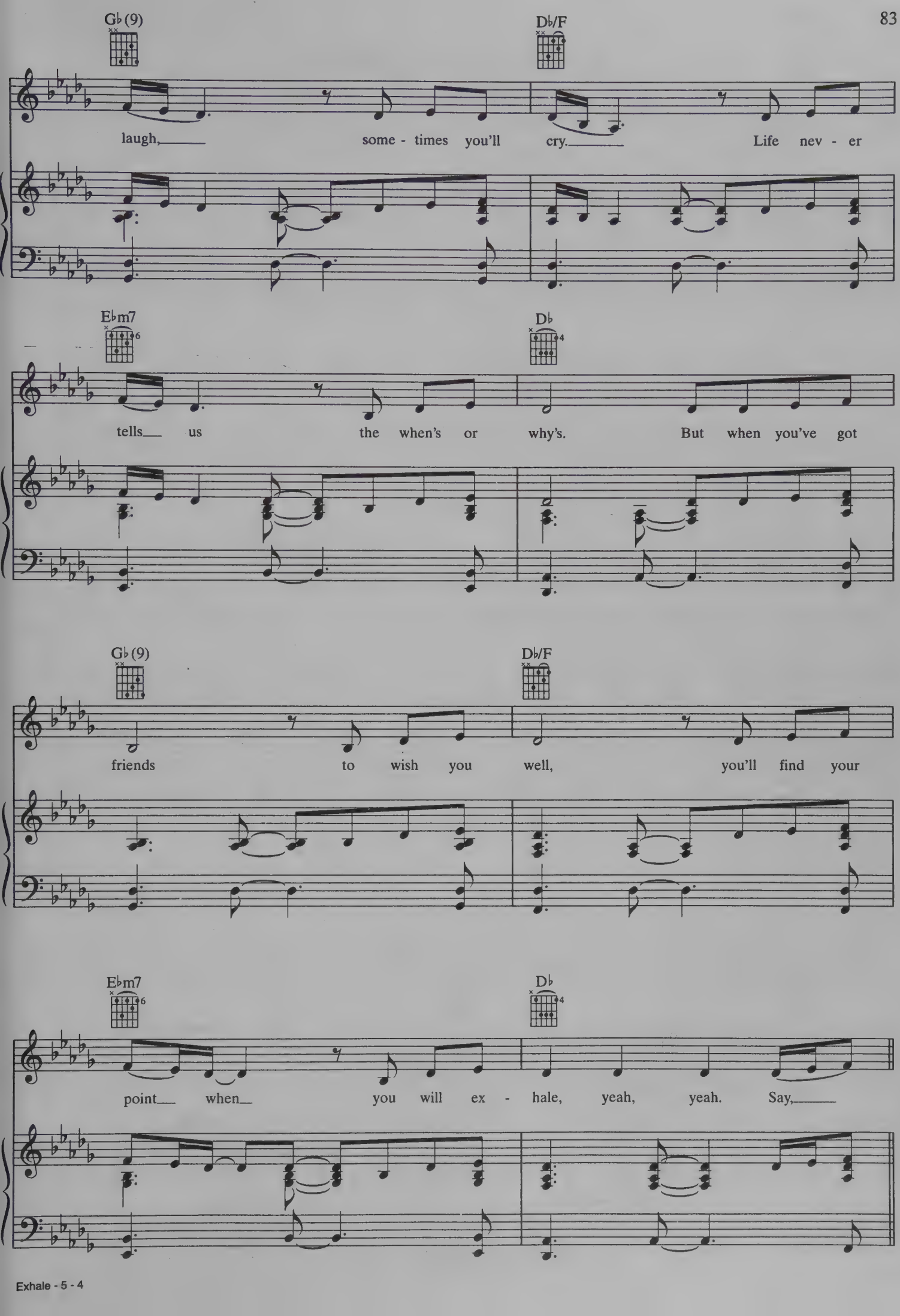


© 1995 ECAF MUSIC/SONY SONGS, INC. and FOX FILM MUSIC CORP. (BMI)
All Rights on behalf of ECAF MUSIC and SONY SONGS INC. Administered by SONY MUSIC PUBLISHING
All Rights Reserved

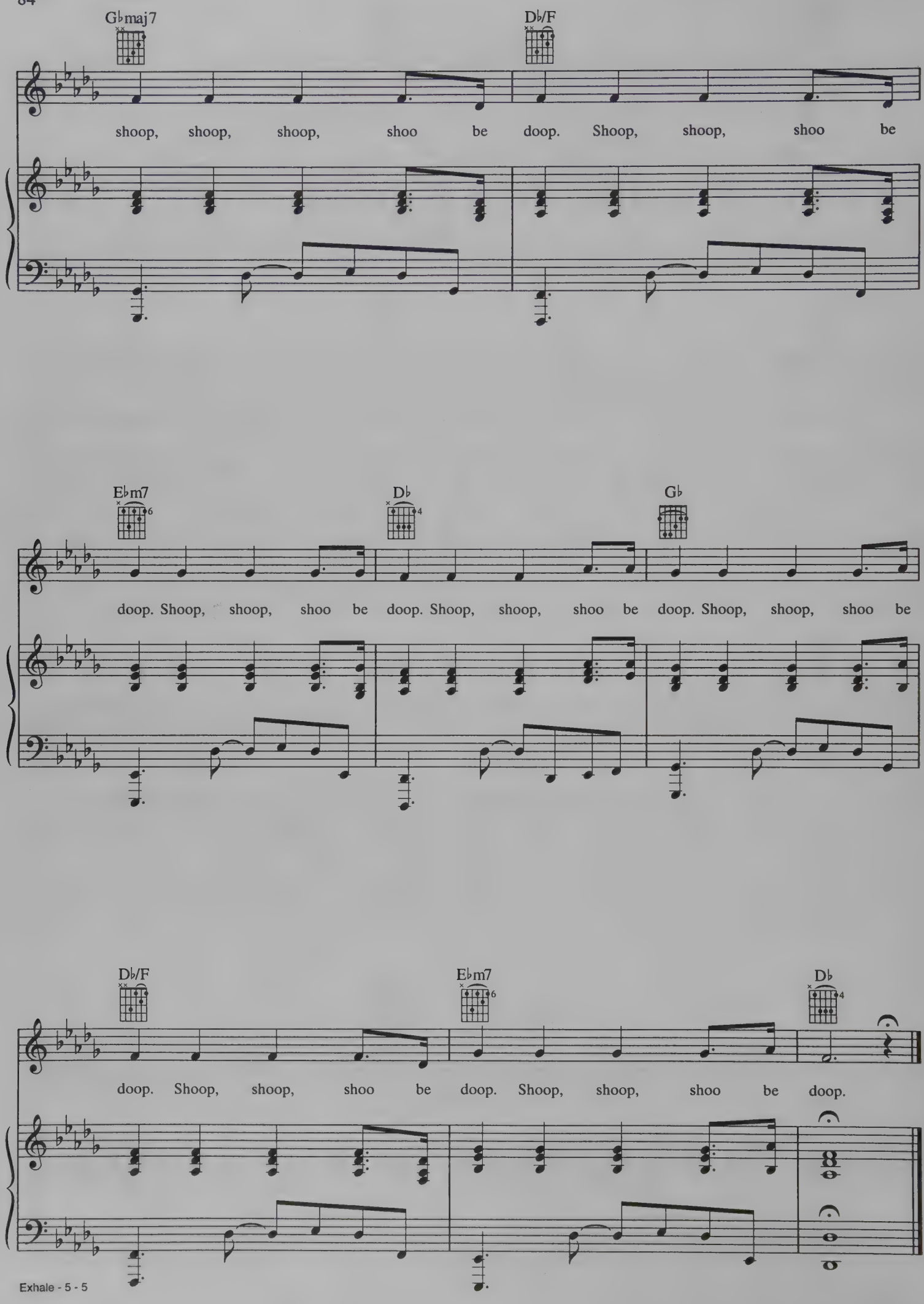
Chorus:


Gbmaj7
Db/F
shoop, shoop, shoop, shoo be doop. Shoop, shoop, shoo be
Ebm7
Db
doop. Shoop, shoop, shoo be { doop. Shoop, shoop, shoo be
All you got - ta do is say shoo be }
Gb
Db/F
doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be
Ebm7
1. Db
2. Db
doop. Shoop, shoop, shoo be doop. 2. Some - times you'll doop.


Bridge:
F7sus
F7/A
Hearts are of - ten bro - ken when there are words un - spo - ken.
B♭m
B♭m/A♭
In your soul there's an - swers to your prayers. If you're
E♭m7
D♭/F
search - ing for a place you know, a fa - mil - iar face, some - where to go, you should
G♭(9)
E♭m7/A♭
look in - side your - self, you're half - way there. 2. Some - times you'll

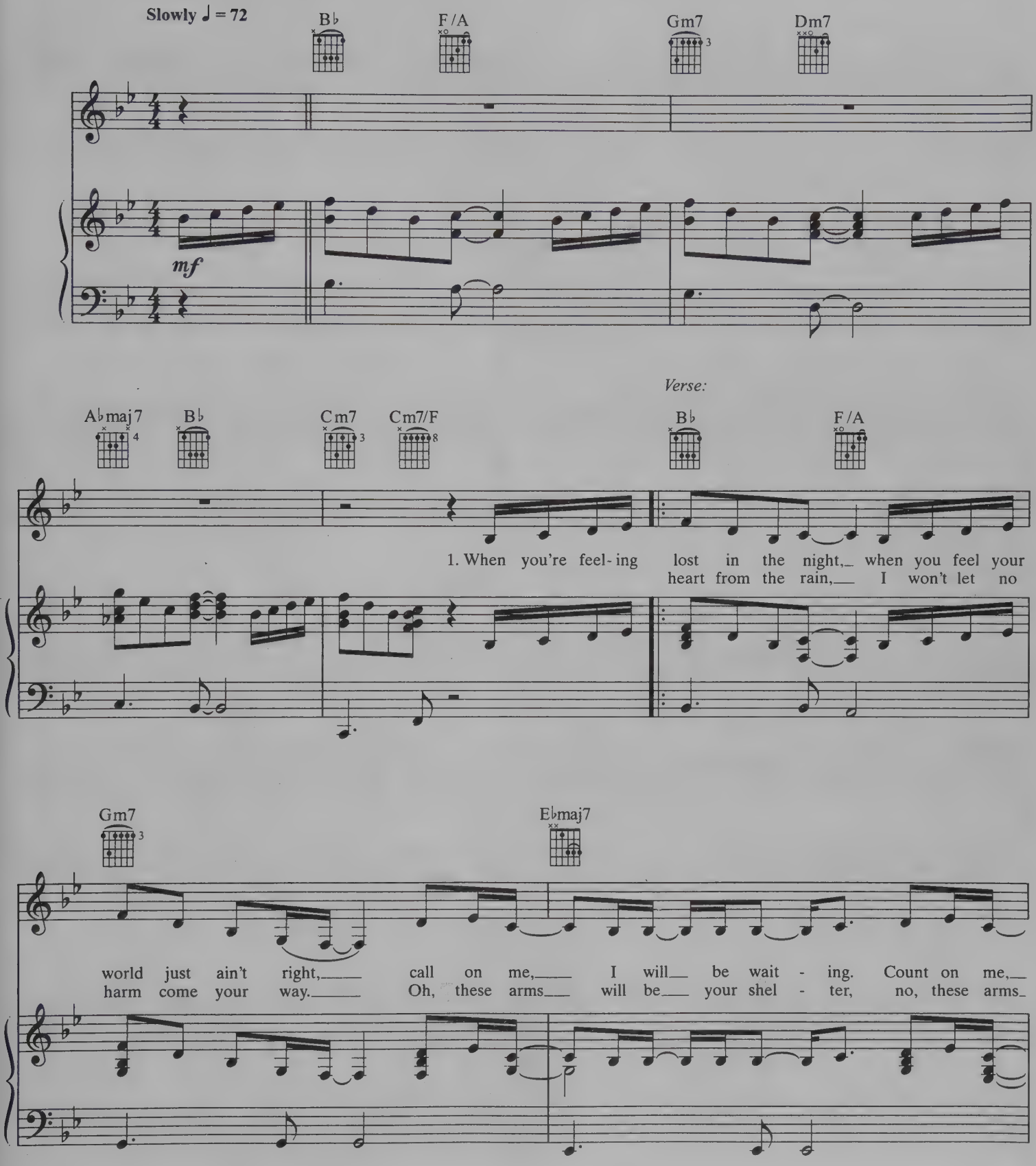

G♭(9)
D♭/F
laugh, some - times you'll cry. Life nev - er
E♭m7
D♭
tells us the when's or why's. But when you've got
G♭(9)
D♭/F
friends to wish you well, you'll find your
E♭m7
D♭
point when you will ex - hale, yeah, yeah. Say,

Chorus:

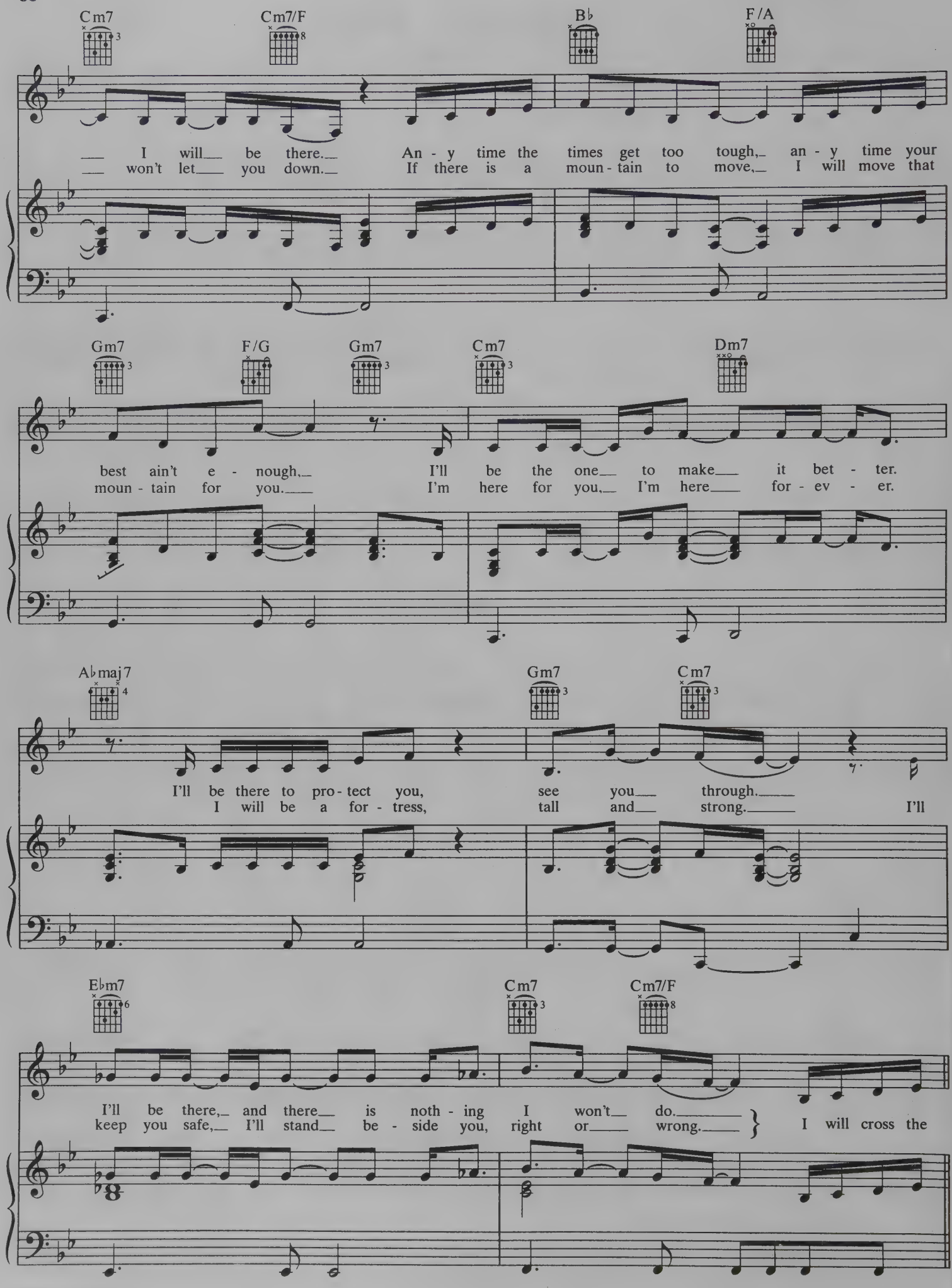

G♭maj7
D♭/F
shoop, shoop, shoop, shoo be doop. Shoop, shoop, shoo be
E♭m7
D♭
G♭
doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be
D♭/F
E♭m7
D♭
doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be doop.

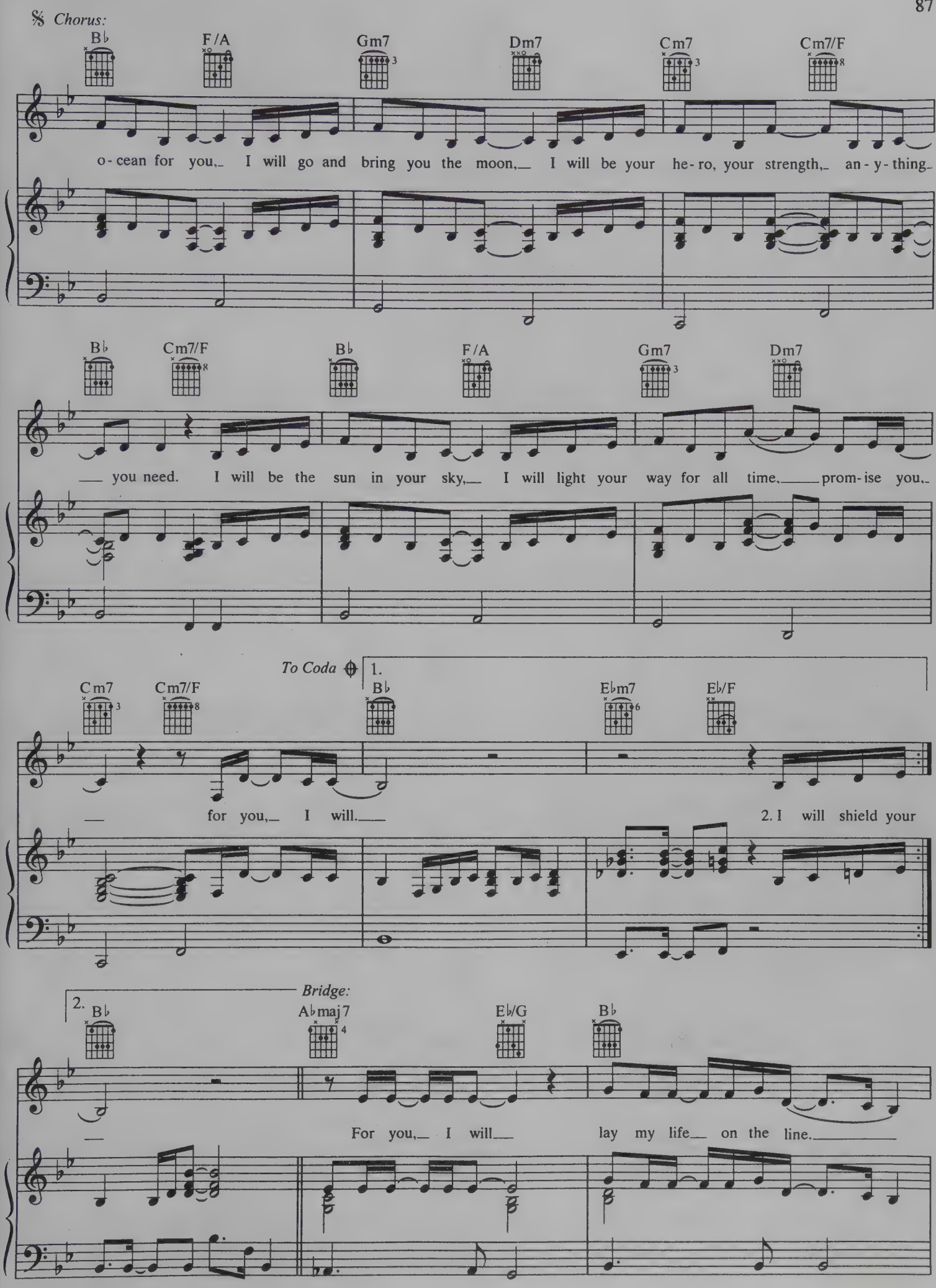
FOR YOU I WILL

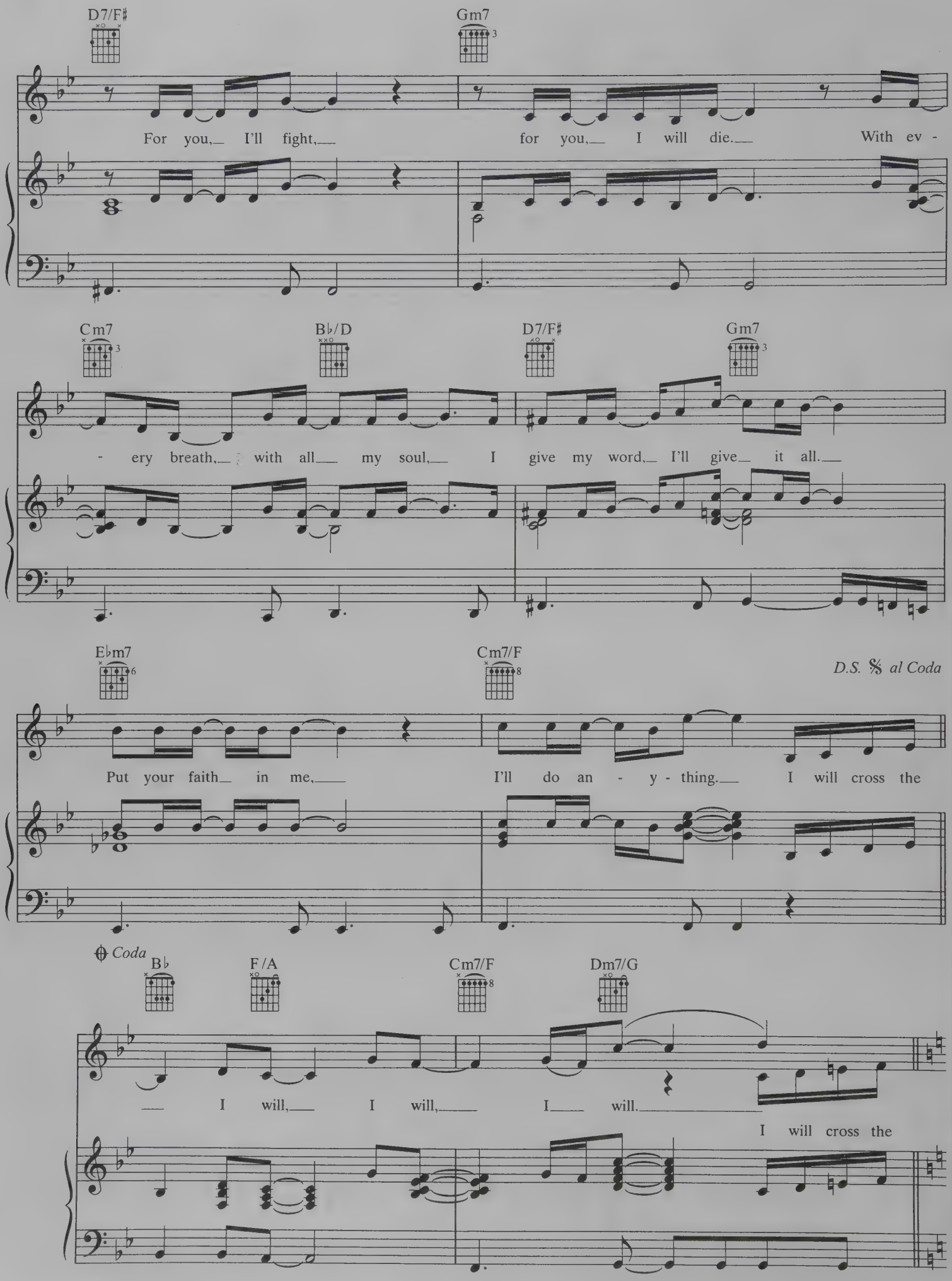
Words and Music by
DIANE WARREN

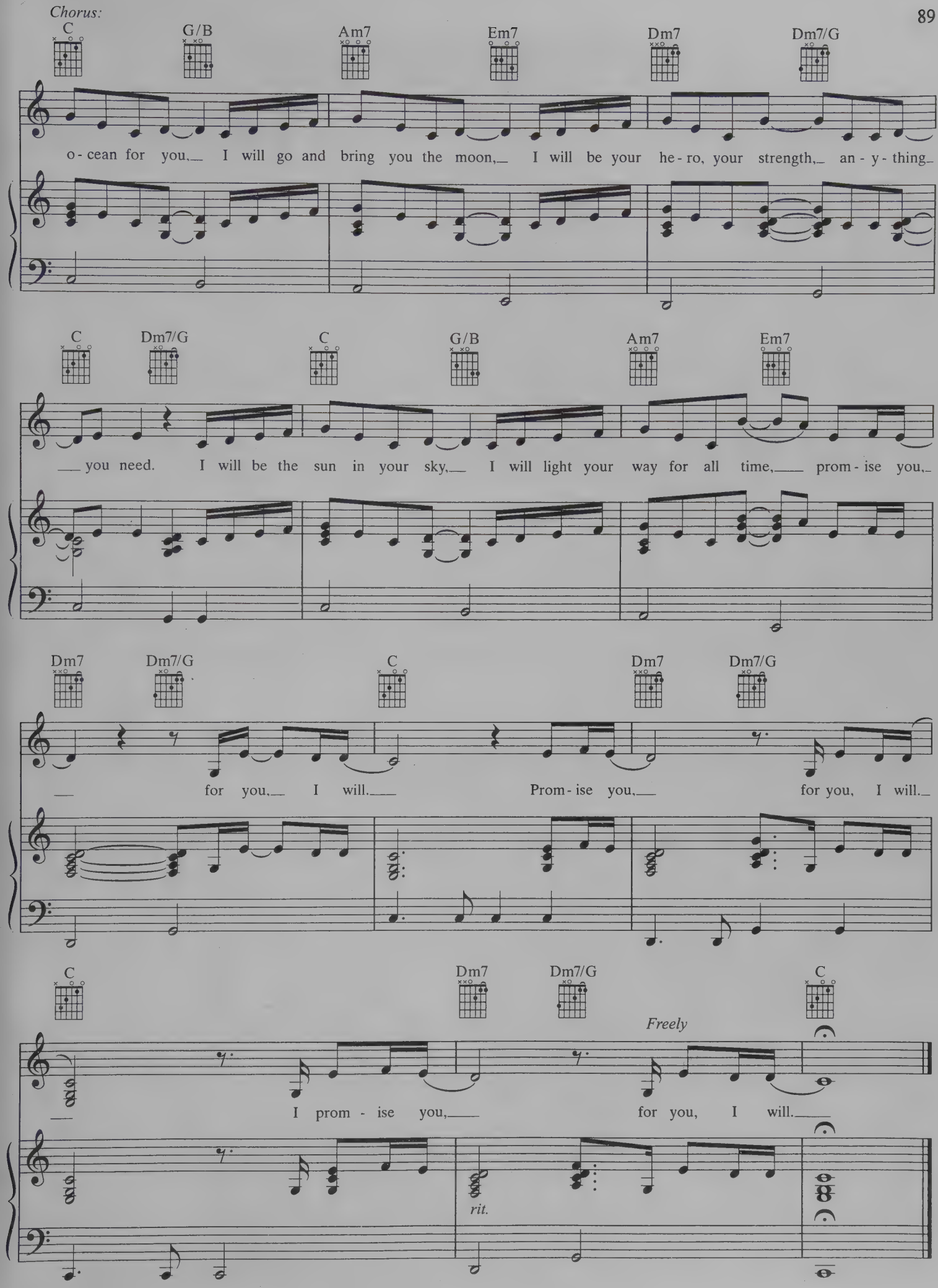


© 1996 REALSONGS/WB MUSIC CORP. (ASCAP)
All Rights Reserved


Cm7
Cm7/F
B♭
F/A
I will be there. Any time the times get too tough, any time your
won't let you down. If there is a moun-tain to move, I will move that
Gm7
F/G
Gm7
Cm7
Dm7
best ain't e-nough, I'll be the one to make it bet-ter.
moun-tain for you. I'm here for you, I'm here for-ev-er.
A♭maj7
Gm7
Cm7
I'll be there to pro-tect you, see you through. I'll
I will be a for-tress, tall and strong.
E♭m7
Cm7
Cm7/F
I'll be there, and there is noth-ing I won't do.
keep you safe, I'll stand be-side you, right or wrong.
I will cross the


Chorus:
B♭ F/A Gm7 Dm7 Cm7 Cm7/F
o-cean for you, I will go and bring you the moon, I will be your he-ro, your strength, an-y-thing
B♭ Cm7/F B♭ F/A Gm7 Dm7
you need. I will be the sun in your sky, I will light your way for all time, prom-ise you,
To Coda
1.
Cm7 Cm7/F B♭ E♭m7 E♭/F
for you, I will.
2. I will shield your
2.
Bridge:
B♭ A♭maj7 E♭/G B♭
For you, I will lay my life on the line.

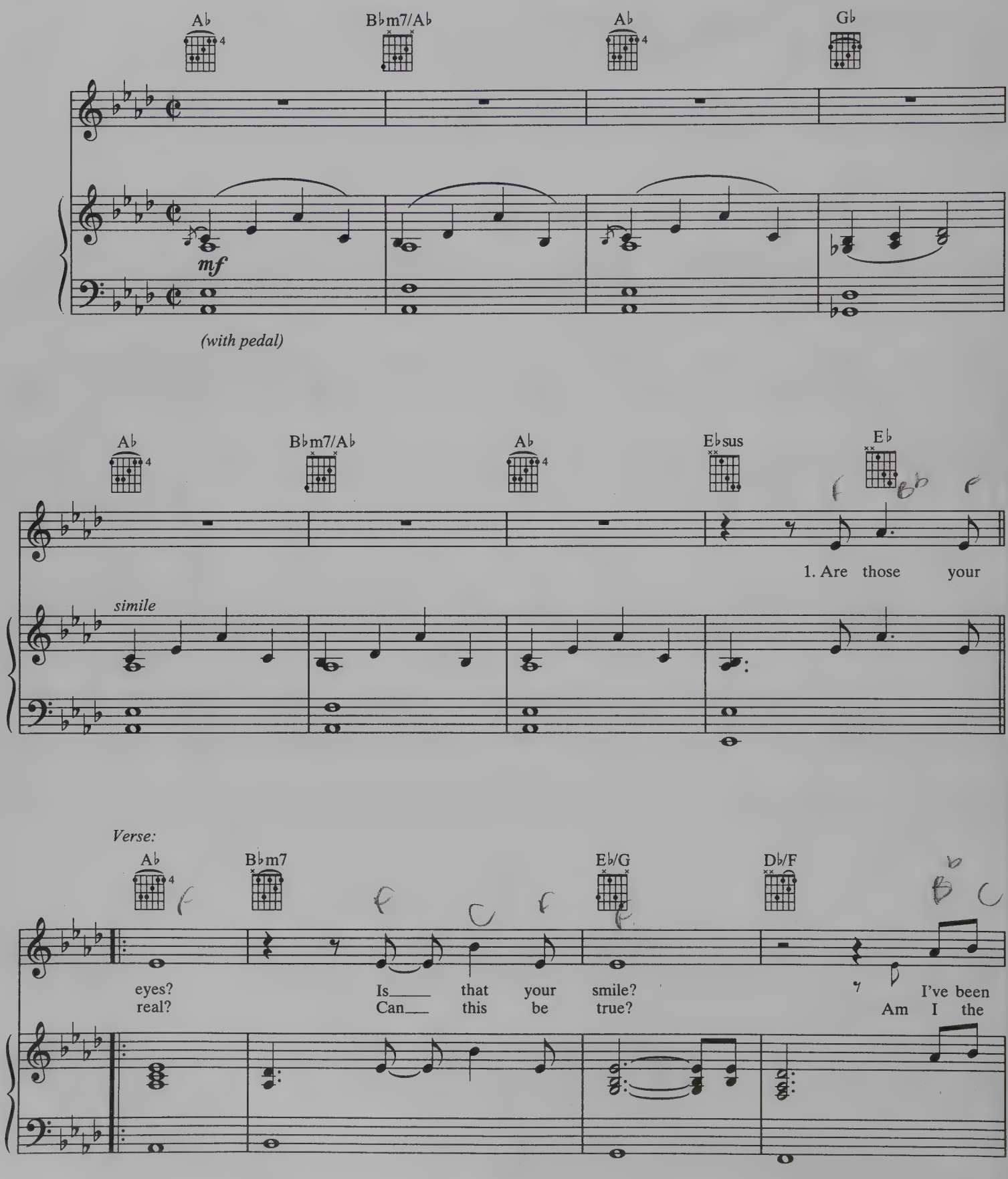

D7/F♯
Gm7
For you, I'll fight, for you, I will die. With ev -
Cm7
B♭/D
D7/F♯
Gm7
- ery breath, with all my soul, I give my word, I'll give it all.
E♭m7
Cm7/F
D.S. 𝄋 al Coda
Put your faith in me, I'll do an - y - thing. I will cross the
Coda
B♭
F/A
Cm7/F
Dm7/G
I will, I will, I will.
I will cross the


Chorus:
C
G/B
Am7
Em7
Dm7
Dm7/G
o - cean for you, I will go and bring you the moon, I will be your he - ro, your strength, an - y - thing
C
Dm7/G
C
G/B
Am7
Em7
you need. I will be the sun in your sky, I will light your way for all time, prom - ise you,
Dm7
Dm7/G
C
Dm7
Dm7/G
for you, I will. Prom - ise you, for you, I will.
C
Dm7
Dm7/G
C
Freely
I prom - ise you, for you, I will.
rit.

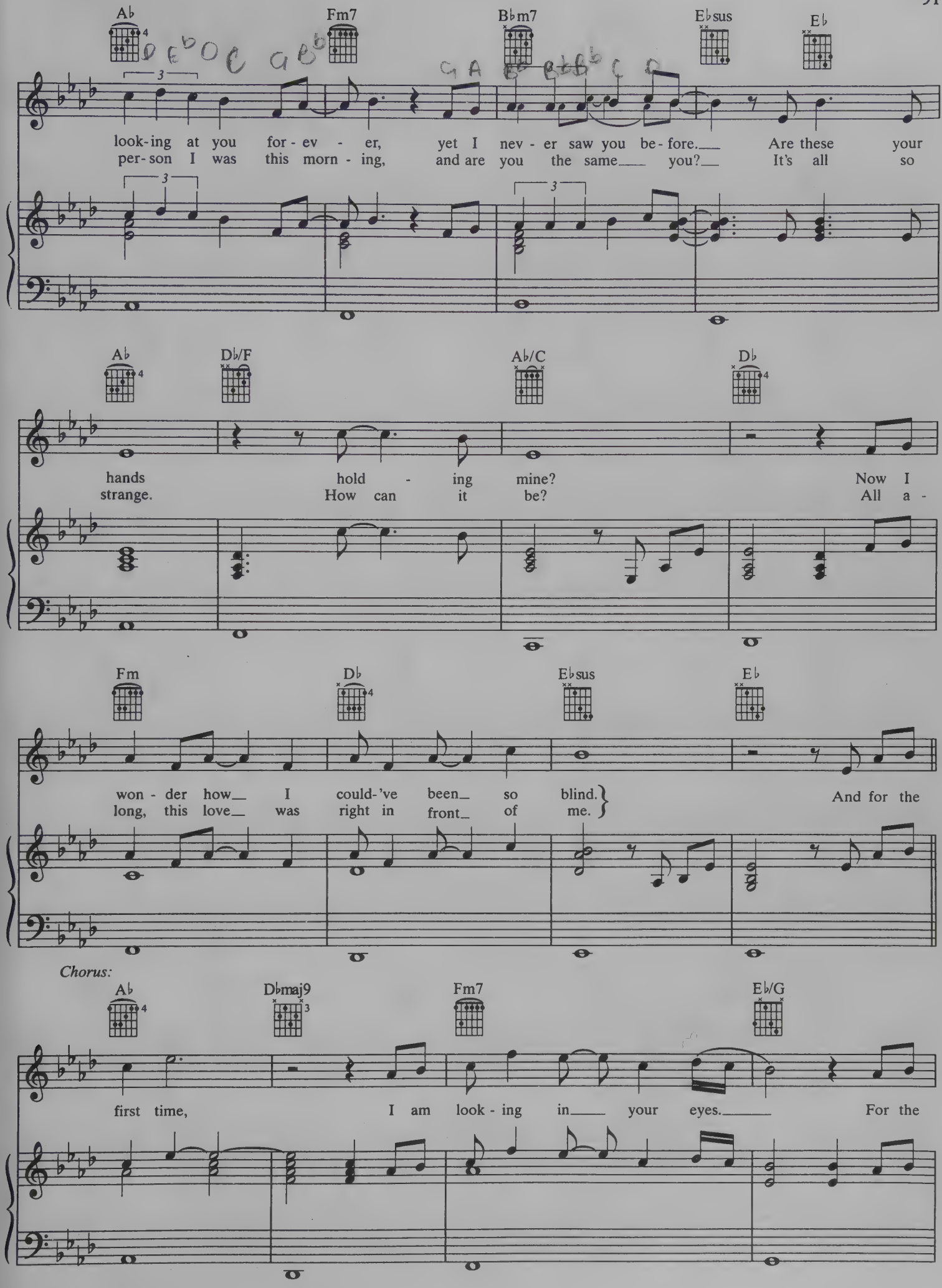
From the Twentieth Century Fox Motion Picture "ONE FINE DAY"

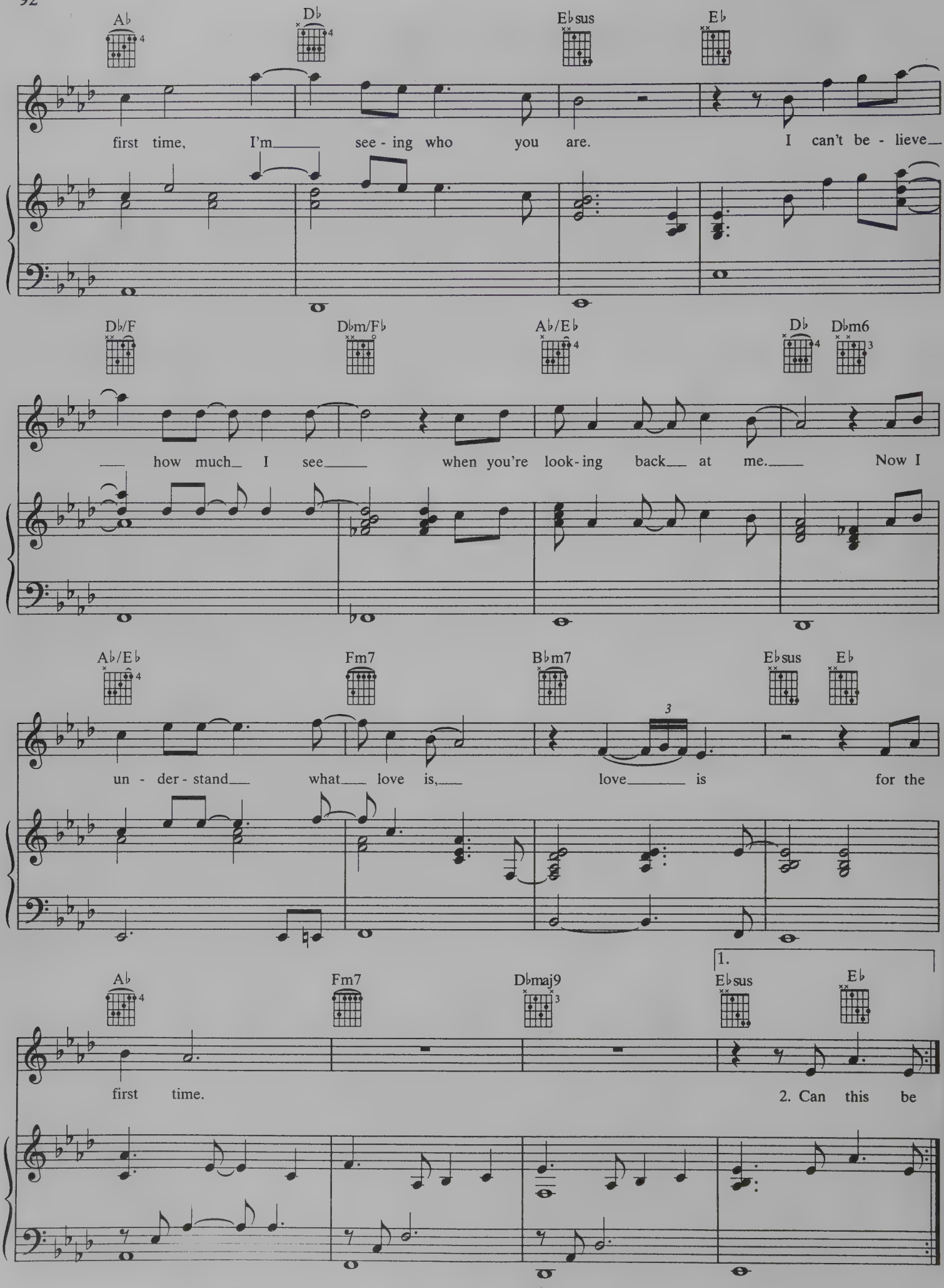
FOR THE FIRST TIME

Words and Music by
JAMES NEWTON HOWARD,
ALLAN RICH and JUD FRIEDMAN



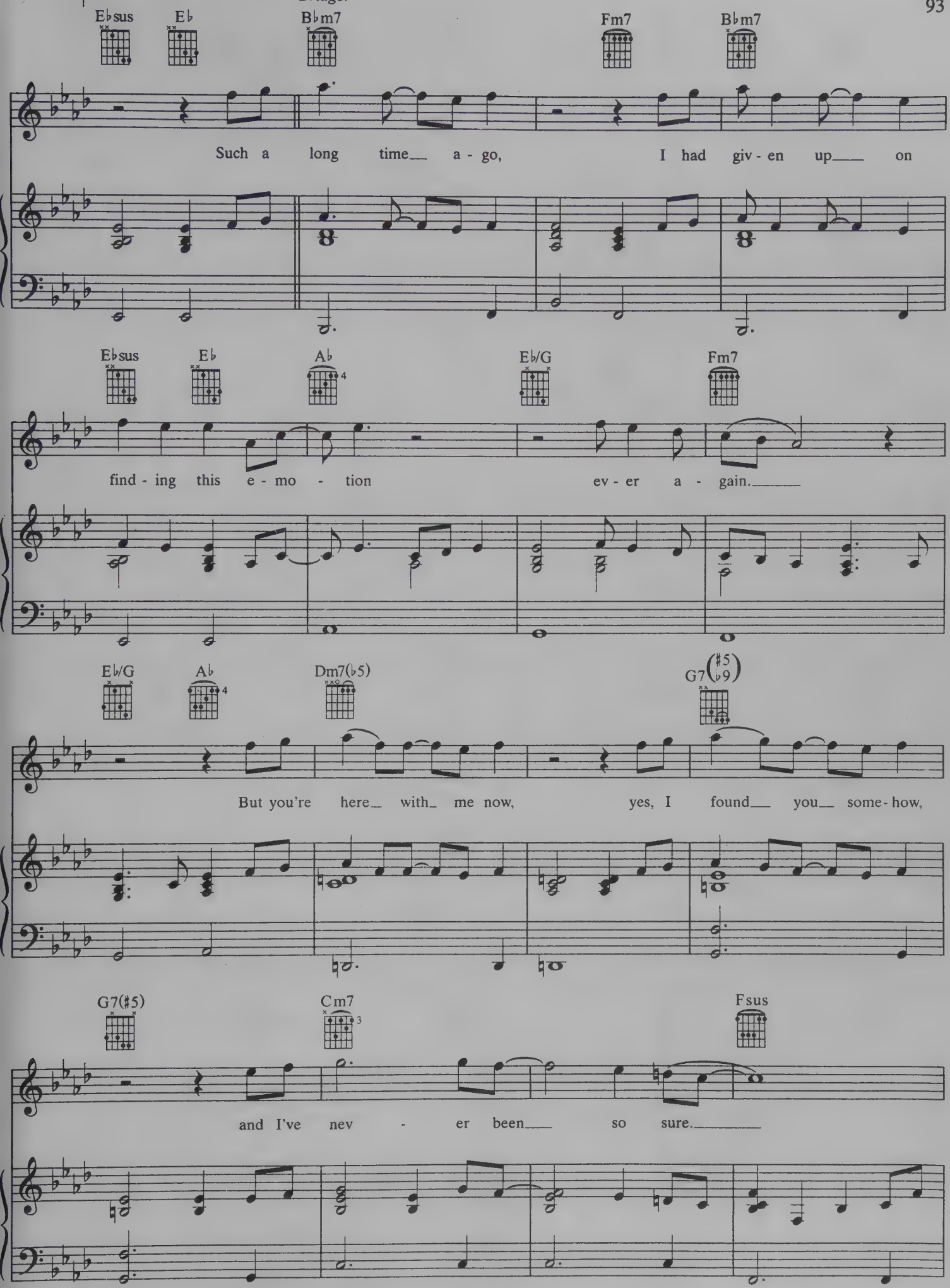
© 1996 T C F MUSIC PUBLISHING, INC.,
SCHMOOGIE TUNES (Administered by PEERMUSIC LTD.), BIG FIG MUSIC (Administered by FAMOUS MUSIC CORP.)
and MUSIC CORPORATION OF AMERICA, INC./ NELANA MUSIC (Administered by MUSIC CORPORATION OF AMERICA, INC.)
All Rights Reserved

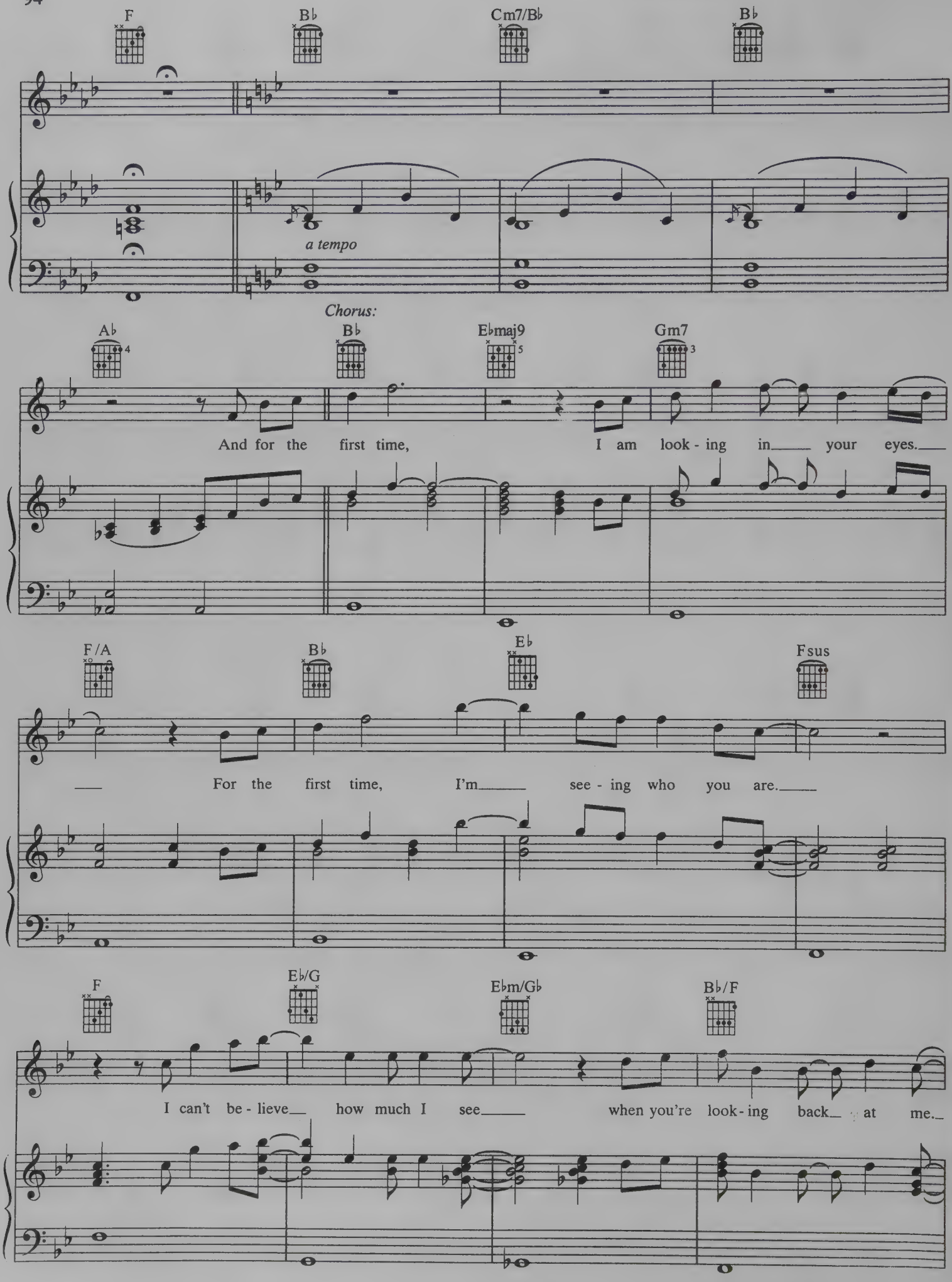

A♭
Fm7
B♭m7
E♭sus
E♭
look-ing at you for-ev-er, yet I nev-er saw you be-fore. Are these your
per-son I was this morn-ing, and are you the same you? It's all so
A♭
D♭/F
A♭/C
D♭
hands hold-ing mine? Now I
strange. How can it be? All a-
Fm
D♭
E♭sus
E♭
won-der how I could-'ve been so blind.
long, this love was right in front of me.
And for the
Chorus:
A♭
D♭maj9
Fm7
E♭/G
first time, I am look-ing in your eyes. For the

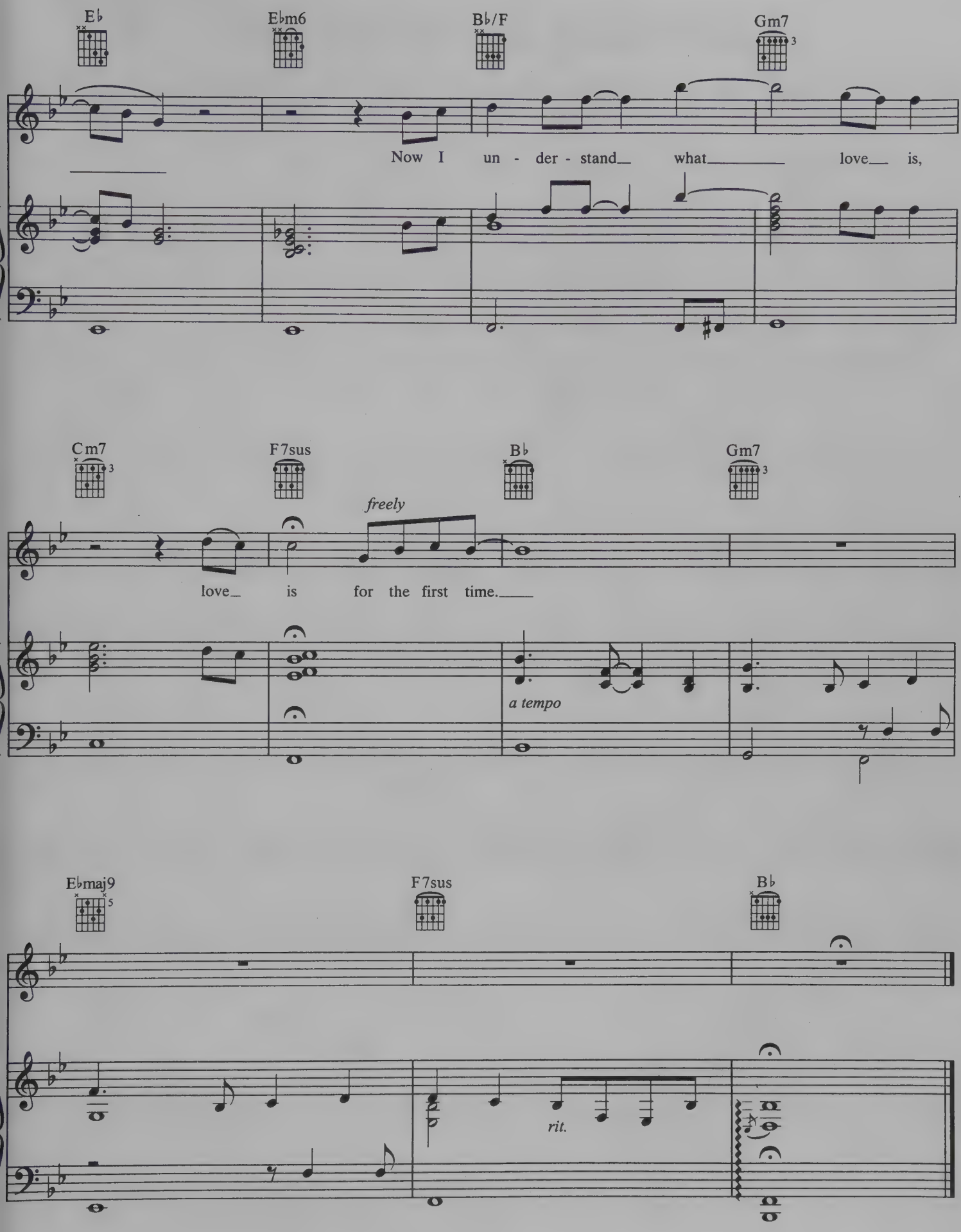

A♭
D♭
E♭sus
E♭
first time, I'm see - ing who you are. I can't be - lieve
D♭/F
D♭m/F♭
A♭/E♭
D♭
D♭m6
how much I see when you're look - ing back at me. Now I
A♭/E♭
Fm7
B♭m7
E♭sus
E♭
un - der - stand what love is, love is for the
A♭
Fm7
D♭maj9
1.
E♭sus
E♭
first time.
2. Can this be

2.

Bridge:

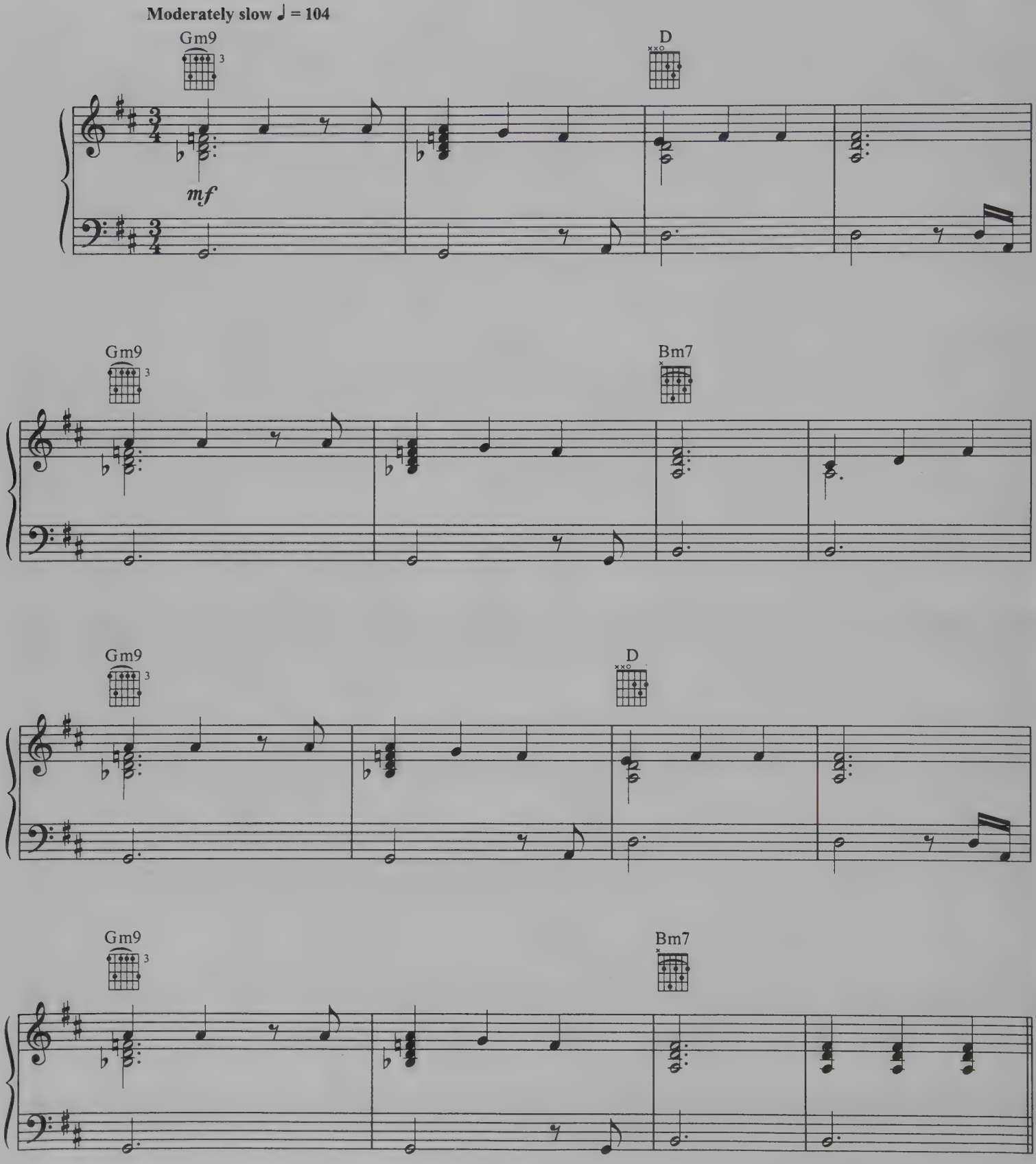

E♭sus
E♭
B♭m7
Fm7
B♭m7
Such a long time a - go, I had giv - en up on
E♭sus
E♭
A♭
E♭/G
Fm7
find - ing this e - mo - tion ev - er a - gain.
E♭/G
A♭
Dm7(♭5)
G7(♯5 ♭9)
But you're here with me now, yes, I found you some - how,
G7(♯5)
Cm7
Fsus
and I've nev - er been so sure.


F
B♭
Cm7/B♭
B♭
a tempo
Chorus:
A♭
B♭
E♭maj9
Gm7
And for the first time, I am look - ing in your eyes.
F/A
B♭
E♭
Fsus
For the first time, I'm see - ing who you are.
F
E♭/G
E♭m/G♭
B♭/F
I can't be - lieve how much I see when you're look - ing back at me.


E♭
E♭m6
B♭/F
Gm7
Now I un - der - stand what love is,
Cm7
F7sus
B♭
Gm7
freely
love is for the first time.
a tempo
E♭maj9
F7sus
B♭
rit.

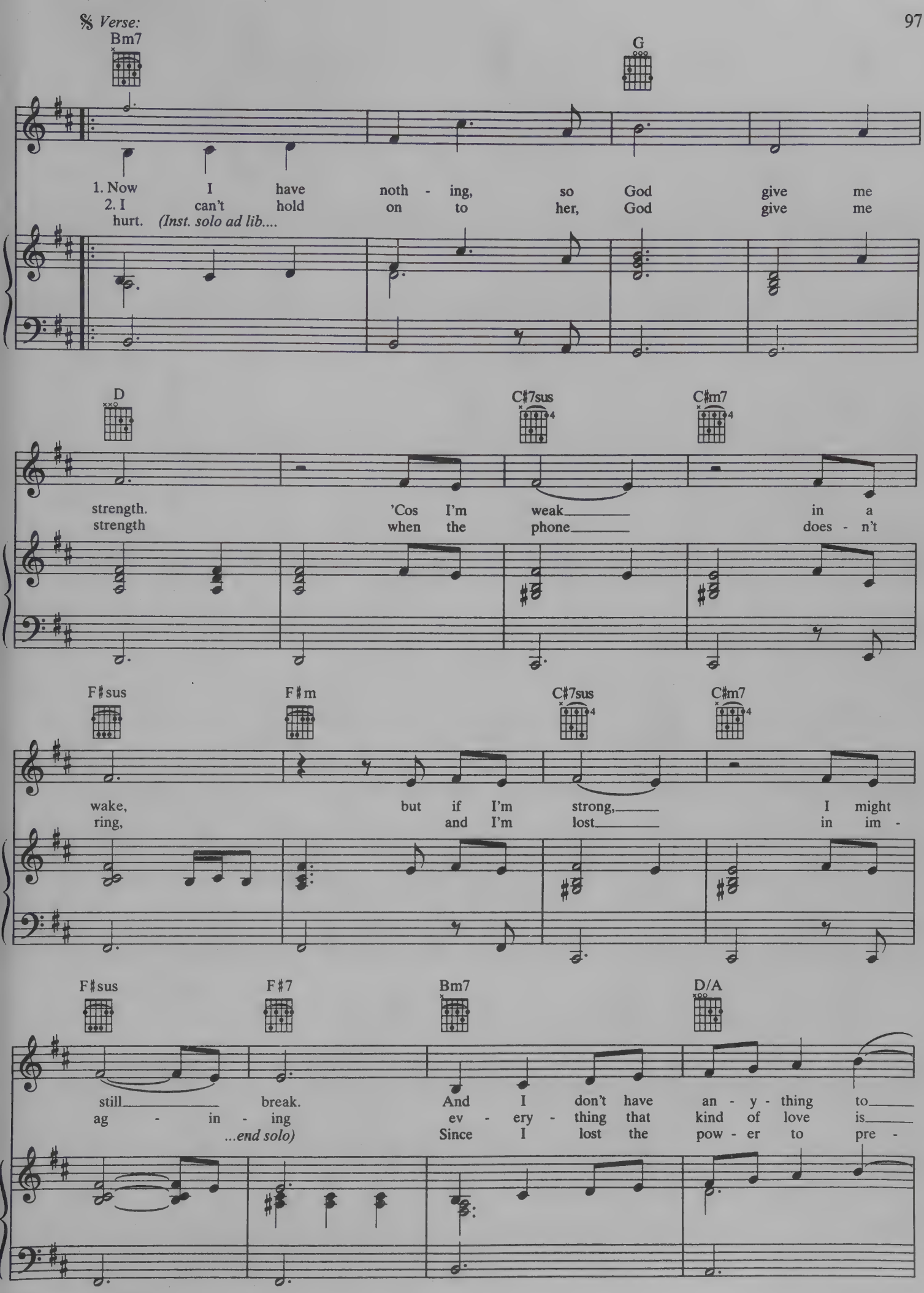
GOD GIVE ME STRENGTH

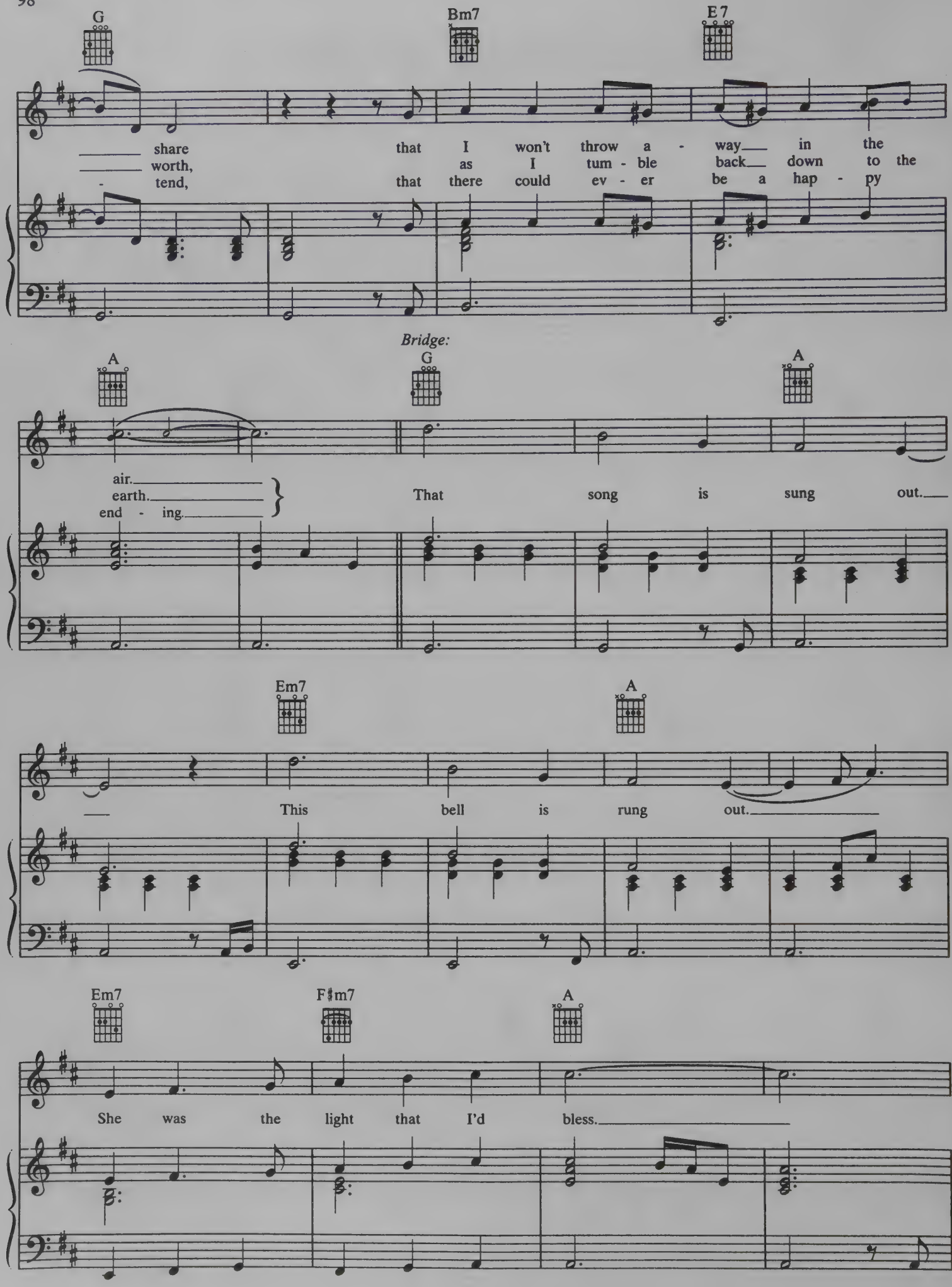
Words and Music by
BURT BACHARACH and ELVIS COSTELLO

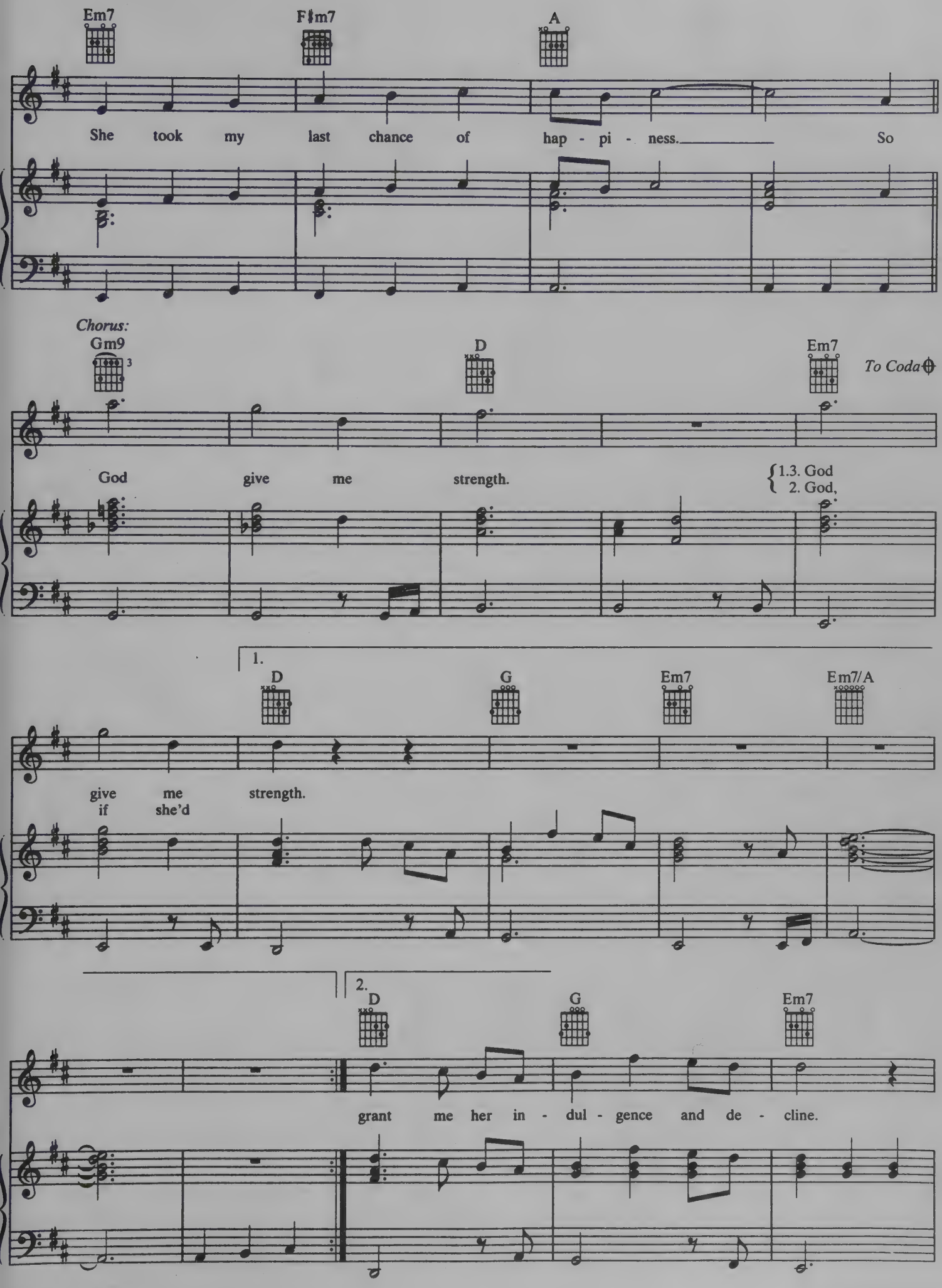


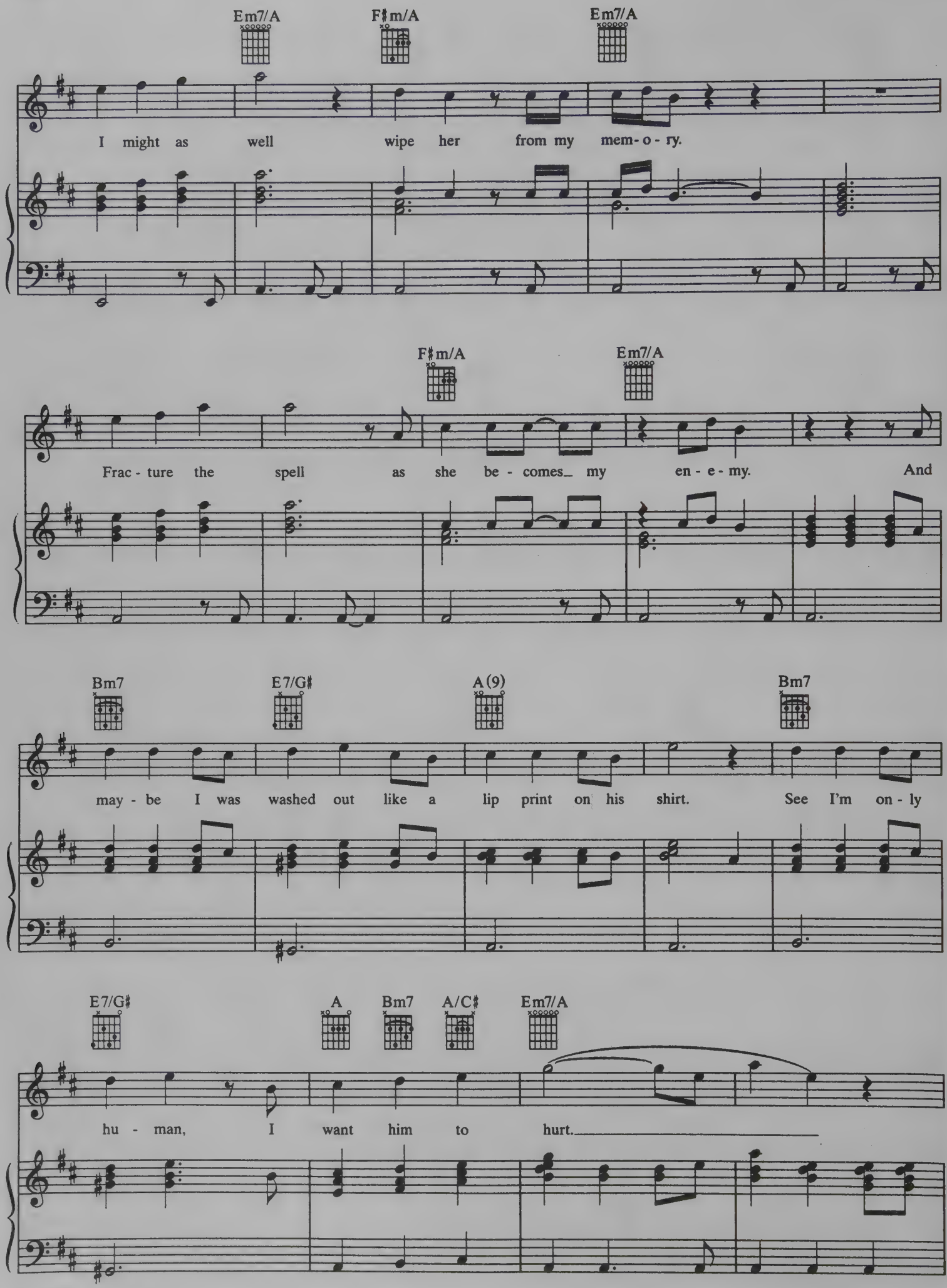
© 1996 FEEDBACH MUSIC / SMB MUSIC and PLANGENT VISIONS MUSIC, INC.
All Rights on behalf of FEEDBACH MUSIC / SMB MUSIC Administered by FULL KEEL MUSIC CO.
All Rights Reserved

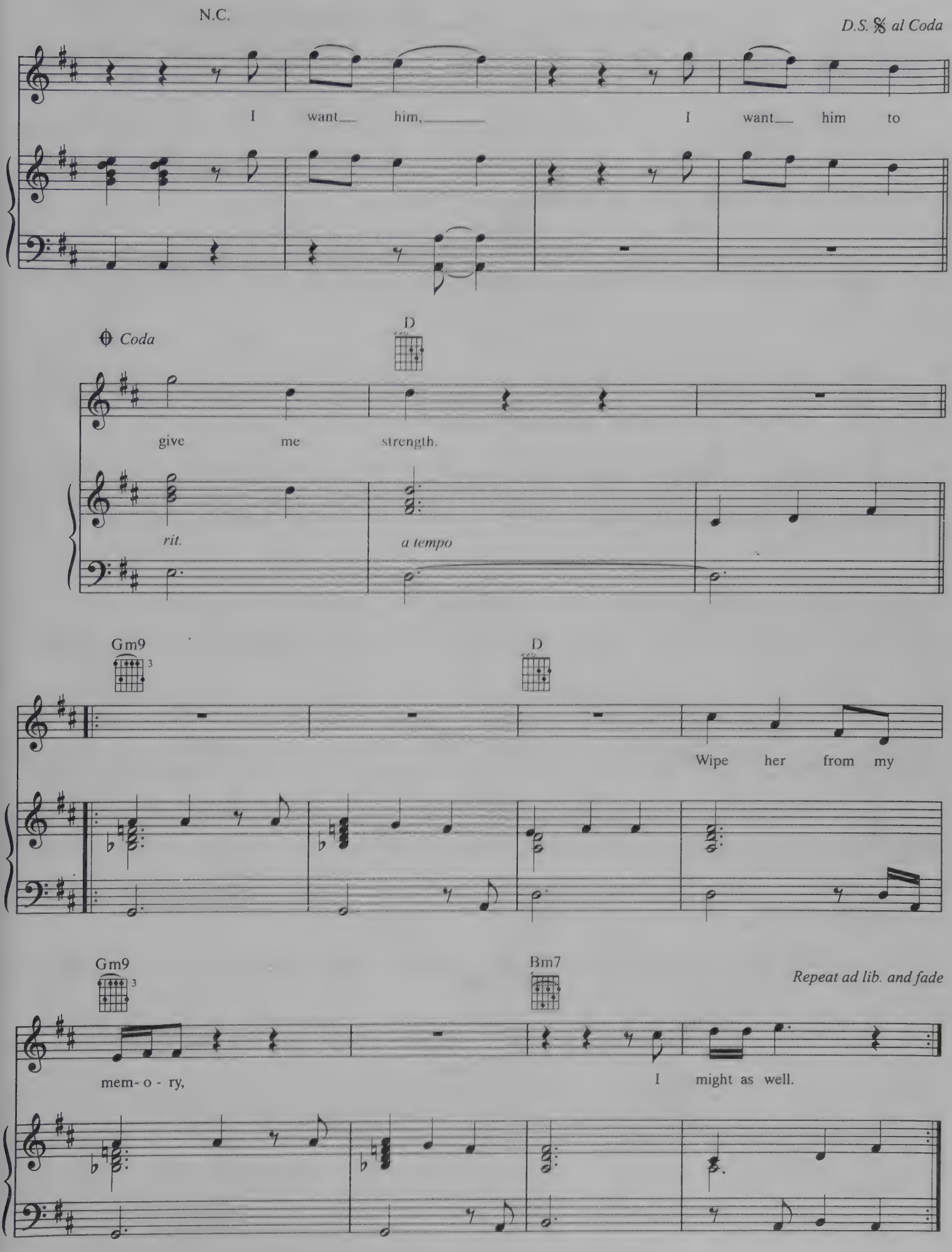
𝄋 *Verse:*


Bm7
G
1. Now I have noth - ing, so God give me
2. I can't hold on to her, God give me
hurt. (Inst. solo ad lib....
D
C♯7sus
C♯m7
strength. 'Cos I'm weak in a
strength when the phone does - n't
F♯sus
F♯m
C♯7sus
C♯m7
wake, but if I'm strong, I might
ring, and I'm lost in im -
F♯sus
F♯7
Bm7
D/A
still break. And I don't have an - y - thing to
ag - in - ing ev - ery - thing that kind of love is
...end solo) Since I lost the pow - er to pre -


G
Bm7
E7
share that I won't throw a - way in the
worth, as I tum - ble back down to the
- tend, that there could ev - er be a hap - py
Bridge:
A
G
A
air.
earth.
end - ing.
That song is sung out.
Em7
A
This bell is rung out.
Em7
F♯m7
A
She was the light that I'd bless.


Em7
F♯m7
A
She took my last chance of hap - pi - ness. So
Chorus:
Gm9
3
D
Em7
To Coda
God give me strength.
1.3. God
2. God,
1.
D
G
Em7
Em7/A
give me strength.
if she'd
2.
D
G
Em7
grant me her in - dul - gence and de - cline.


Em7/A
F♯m/A
Em7/A
I might as well wipe her from my mem-o-ry.
F♯m/A
Em7/A
Frac-ture the spell as she be-comes my en-e-my. And
Bm7
E7/G♯
A(9)
Bm7
may-be I was washed out like a lip print on his shirt. See I'm on-ly
E7/G♯
A
Bm7
A/C♯
Em7/A
hu-man, I want him to hurt.

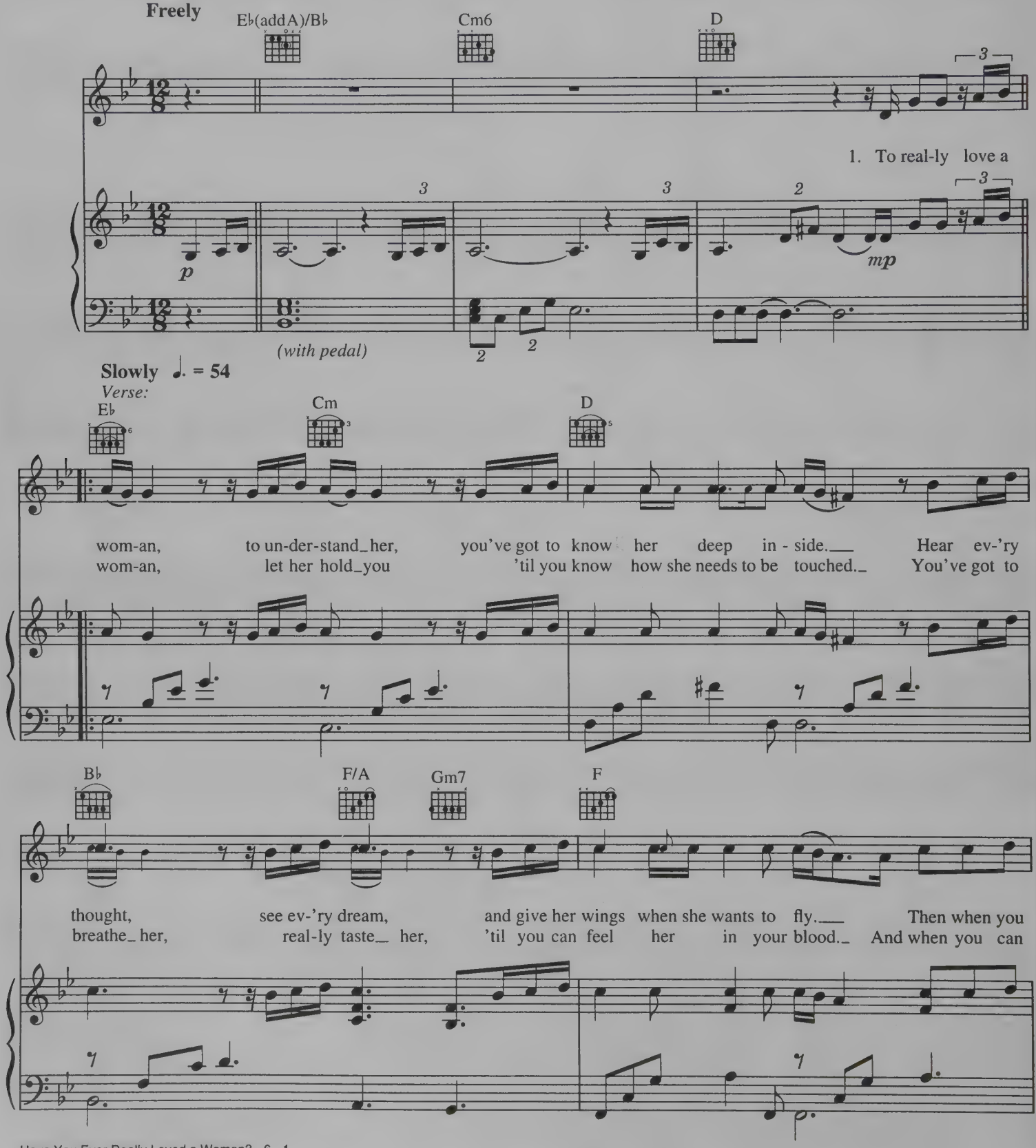

N.C.
D.S. 𝄋 al Coda
I want him, I want him to
Coda
D
give me strength.
rit.
a tempo
Gm9
D
Wipe her from my
Gm9
Bm7
Repeat ad lib. and fade
mem- o - ry,
I might as well.

From the Original Motion Picture Soundtrack "DON JUAN DeMARCO"

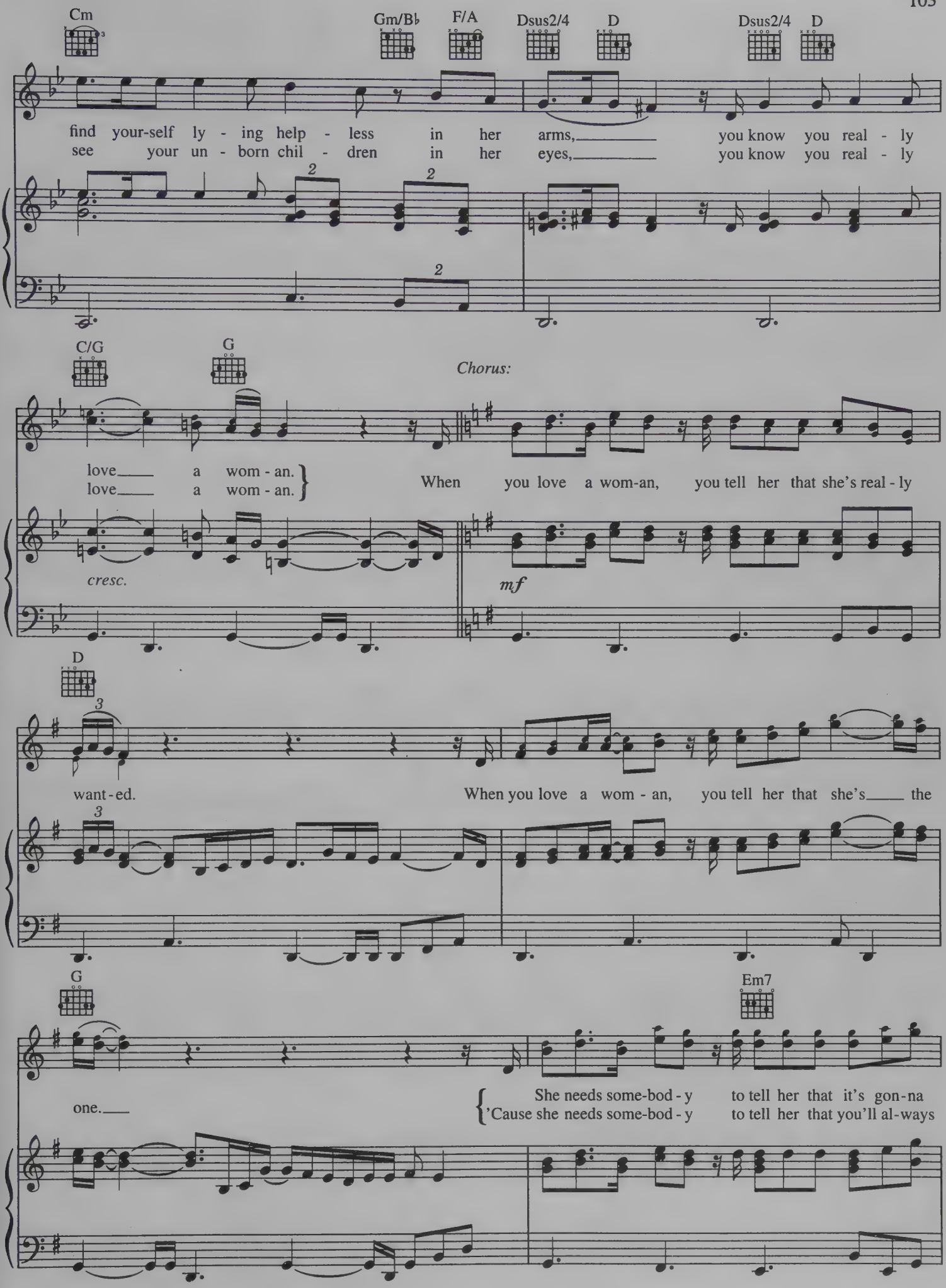
HAVE YOU EVER REALLY LOVED A WOMAN?

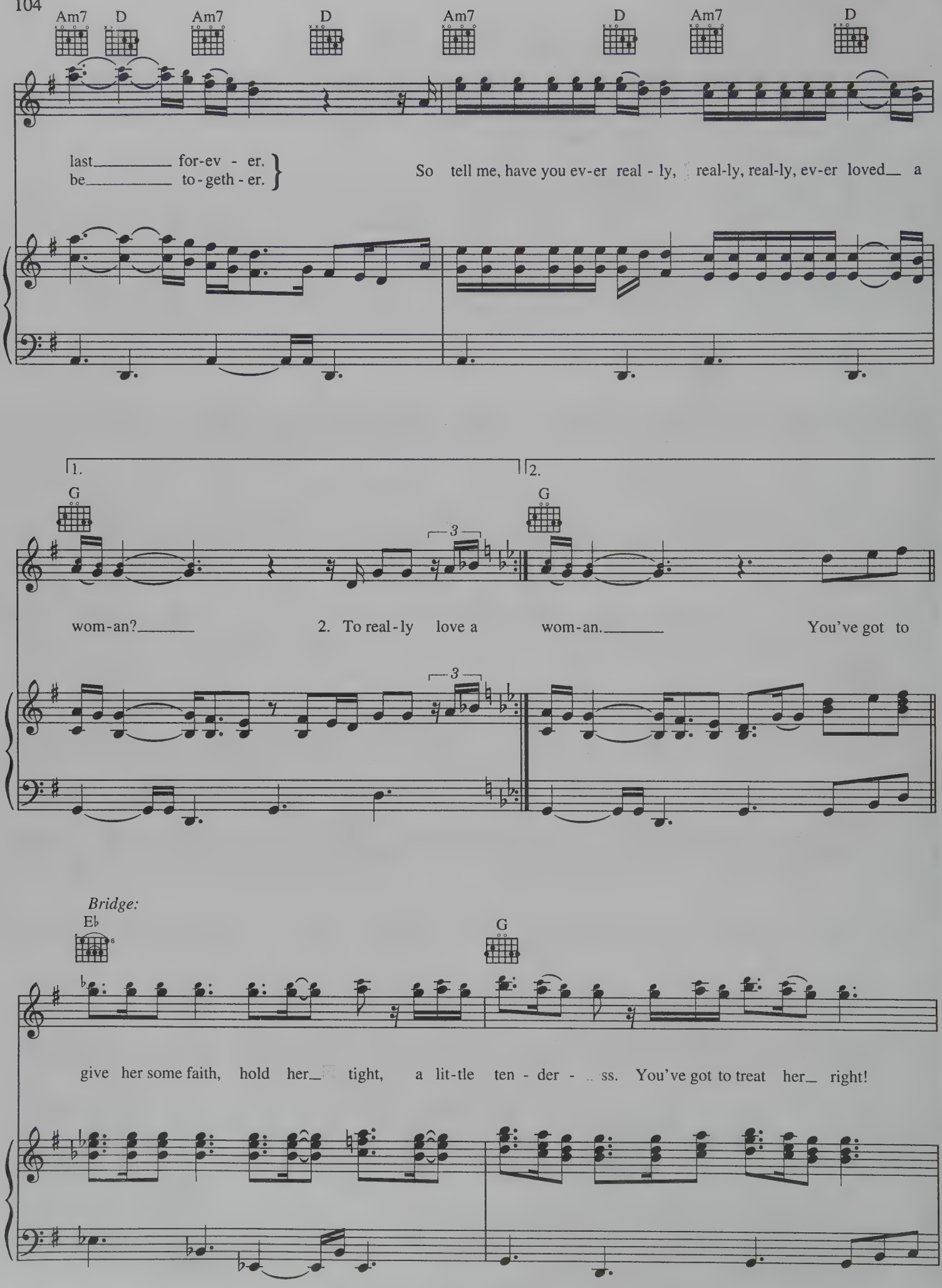
Lyrics by
BRYAN ADAMS and
ROBERT JOHN "MUTT" LANGE

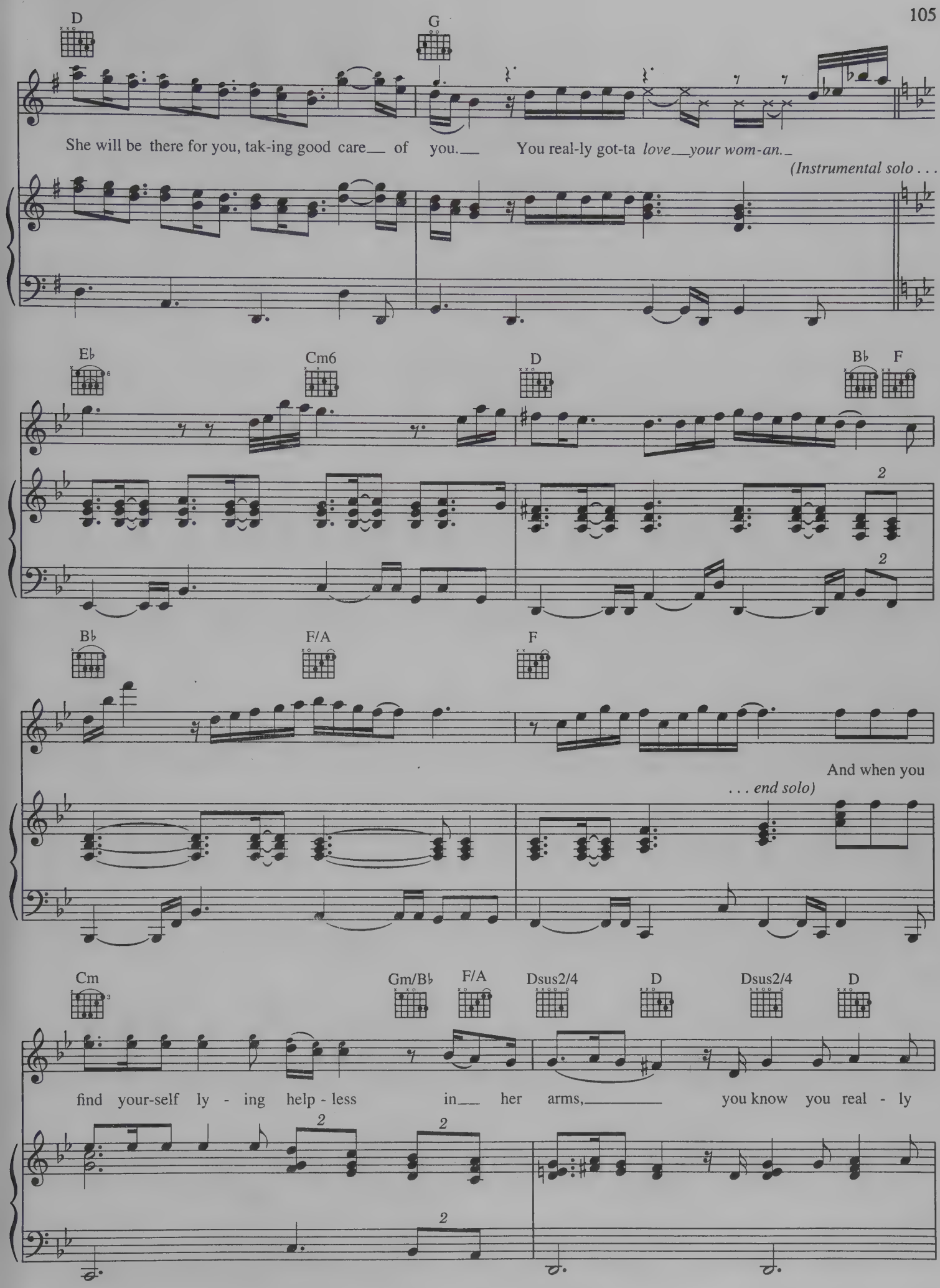
Music by
MICHAEL KAMEN

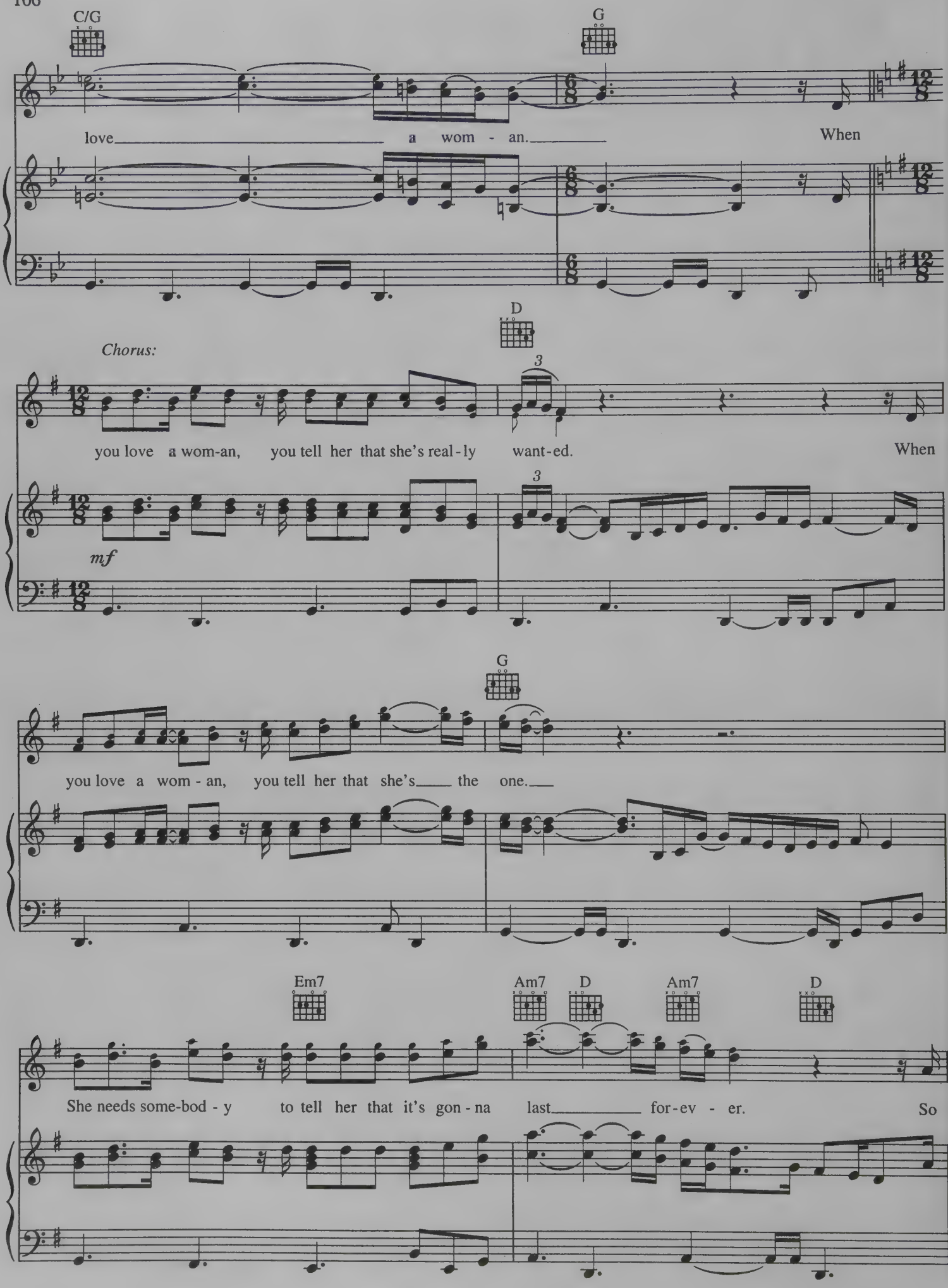


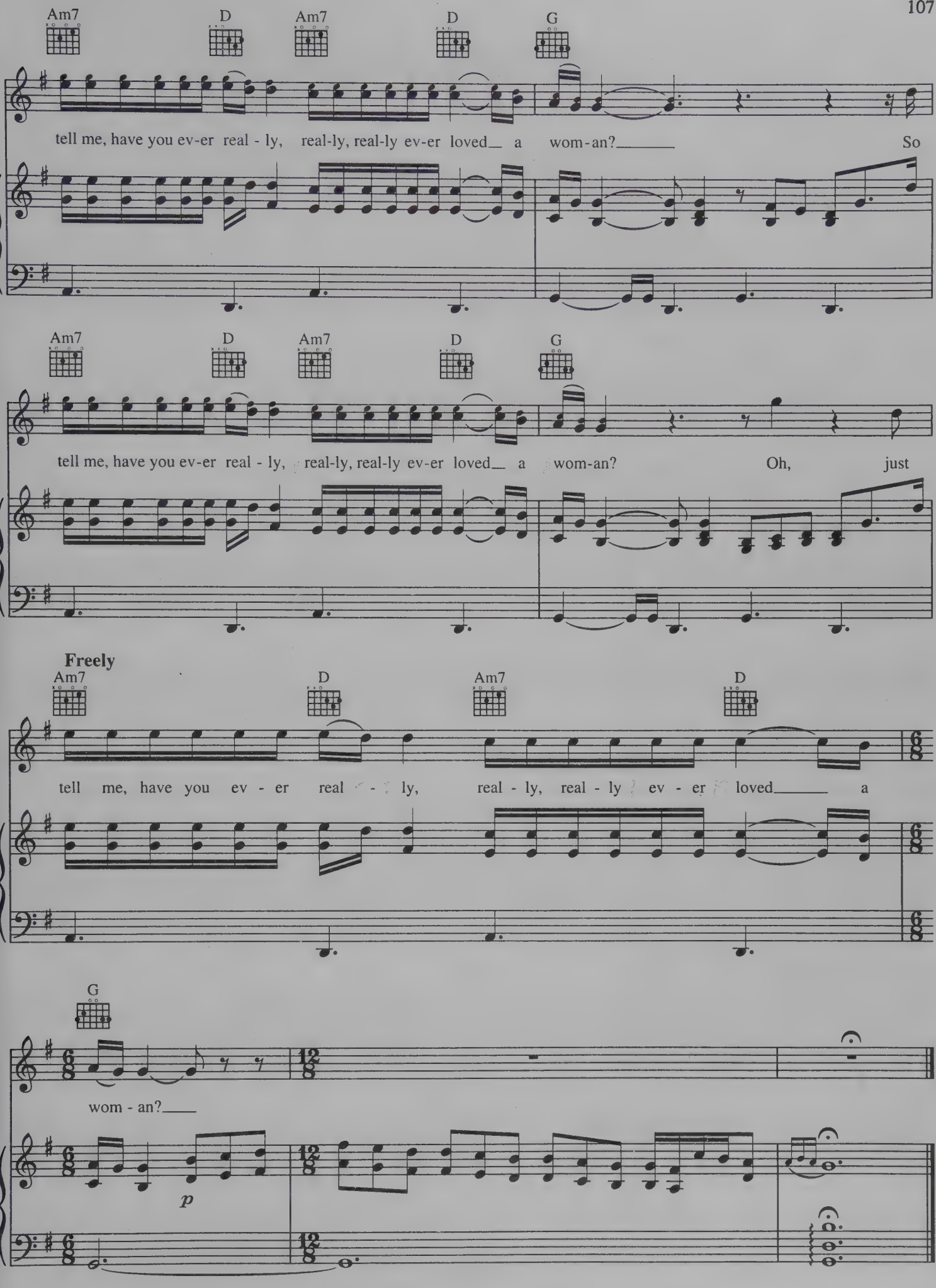
© 1995 BADAMS MUSIC LIMITED/OUT OF POCKET PRODUCTIONS LIMITED/
K-MAN MUSIC CORP./NEW LINE MUSIC CO./SONY SONGS INC. (BMI)
(All rights for OUT OF POCKET PRODUCTIONS LIMITED controlled by
ZOMBA ENTERPRISES INC. (ASCAP) for the U.S. and Canada)
All Rights Reserved


Cm
Gm/B♭
F/A
Dsus2/4
D
Dsus2/4
D
find your-self ly - ing help - less in her arms, you know you real - ly
see your un - born chil - dren in her eyes, you know you real - ly
C/G
G
Chorus:
love a wom - an.
love a wom - an.
When you love a wom-an, you tell her that she's real - ly
cresc.
mf
D
want - ed.
When you love a wom - an, you tell her that she's the
G
Em7
one.
She needs some-bod - y to tell her that it's gon-na
'Cause she needs some-bod - y to tell her that you'll al-ways


Am7 D Am7 D Am7 D Am7 D
last for-ev - er.
be to-geth - er.
So tell me, have you ev-er real - ly, real-ly, real-ly, ev-er loved a
1.
2.
G G
wom-an?
2. To real-ly love a wom-an.
You've got to
Bridge:
E♭ G
give her some faith, hold her tight, a lit-tle ten - der - ss. You've got to treat her right!


D
G
She will be there for you, tak-ing good care of you. You real-ly got-ta love your wom-an.
(Instrumental solo . . .
E♭
Cm6
D
B♭
F
2
2
B♭
F/A
F
And when you
. . . end solo)
Cm
Gm/B♭
F/A
Dsus2/4
D
Dsus2/4
D
find your-self ly - ing help - less in her arms, you know you real - ly
2
2
2

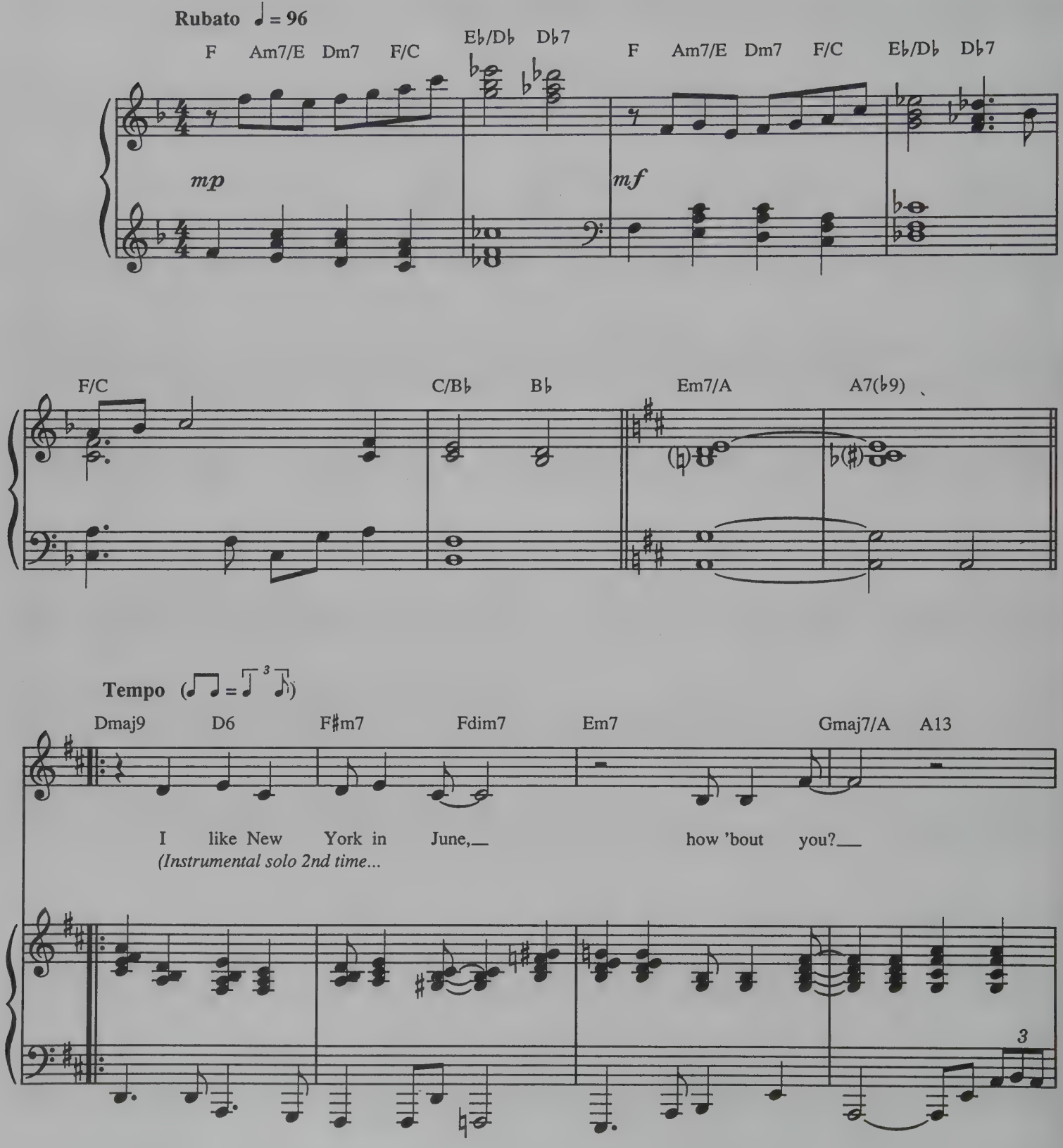

C/G
G
love a wom - an. When
D
Chorus:
3
you love a wom-an, you tell her that she's real - ly want-ed. When
mf
G
you love a wom - an, you tell her that she's the one.
Em7
Am7
D
Am7
D
She needs some-bod - y to tell her that it's gon - na last for-ev - er. So


Am7 D Am7 D G
tell me, have you ev-er real - ly, real-ly, real-ly ev-er loved a wom-an? So
Am7 D Am7 D G
tell me, have you ev-er real - ly, real-ly, real-ly ev-er loved a wom-an? Oh, just
Freely
Am7 D Am7 D
tell me, have you ev - er real - ly, real - ly, real - ly ev - er loved a
G
wom - an?
p

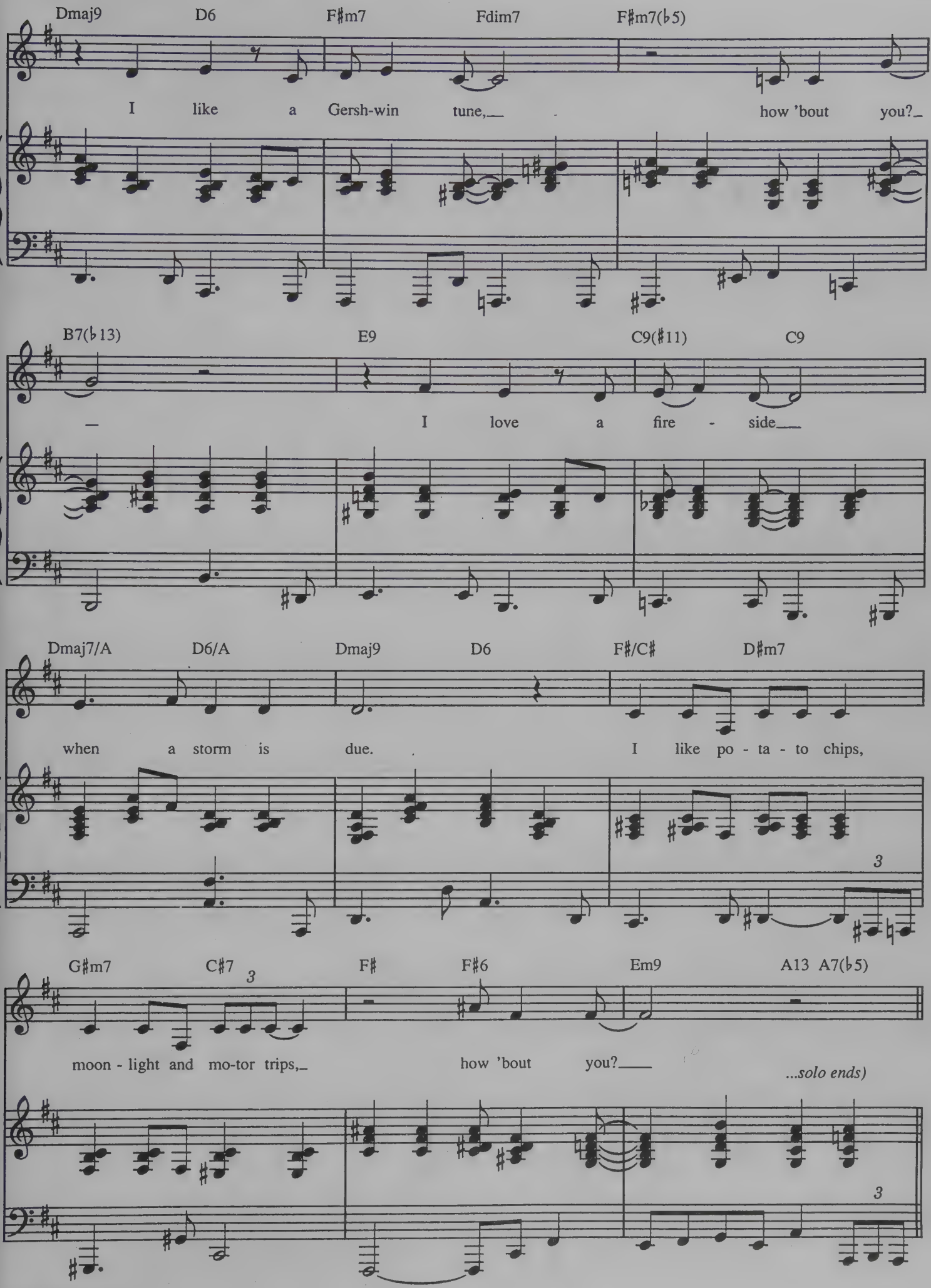
HOW ABOUT YOU?

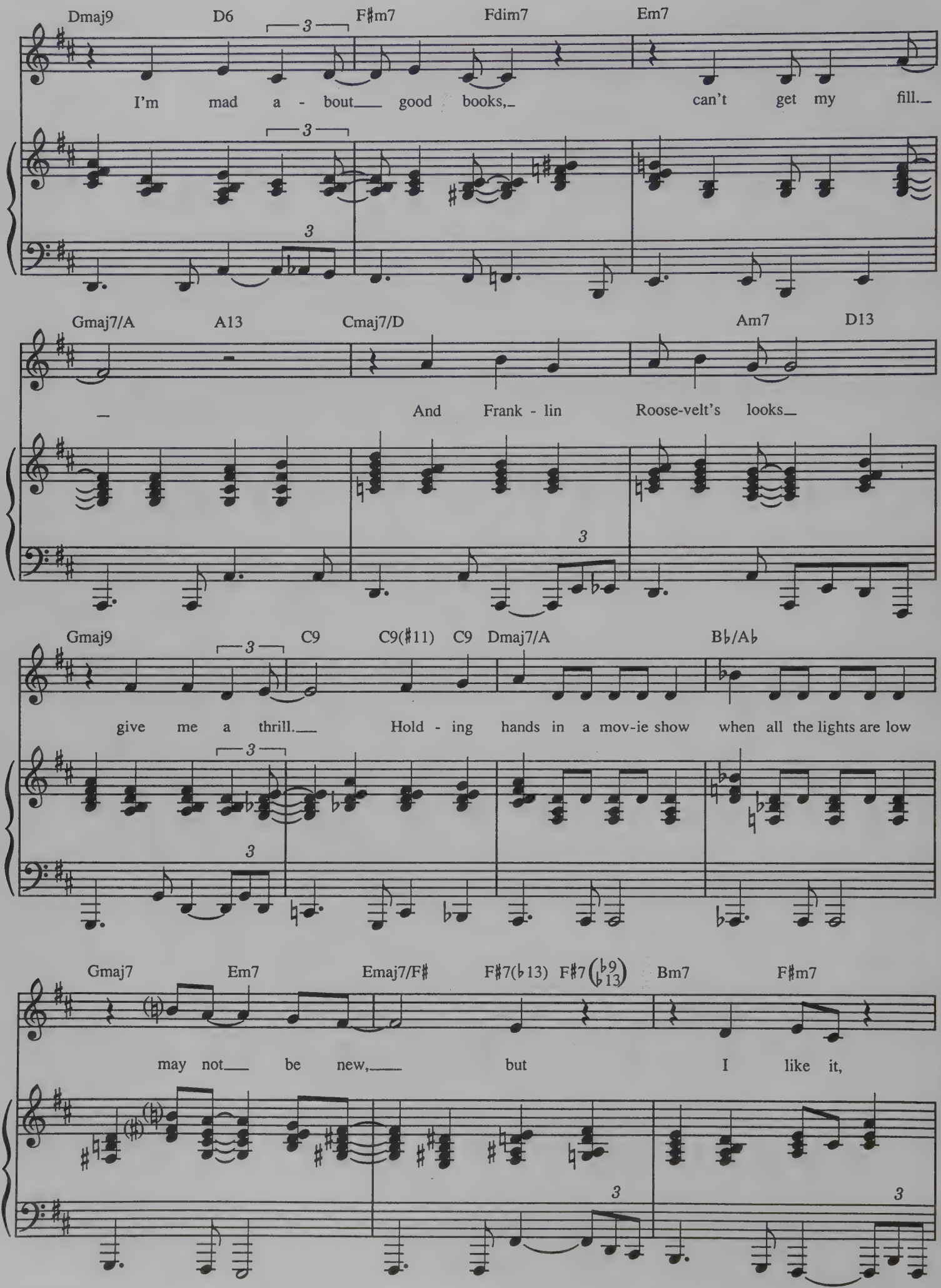
Words by
RALPH FREED

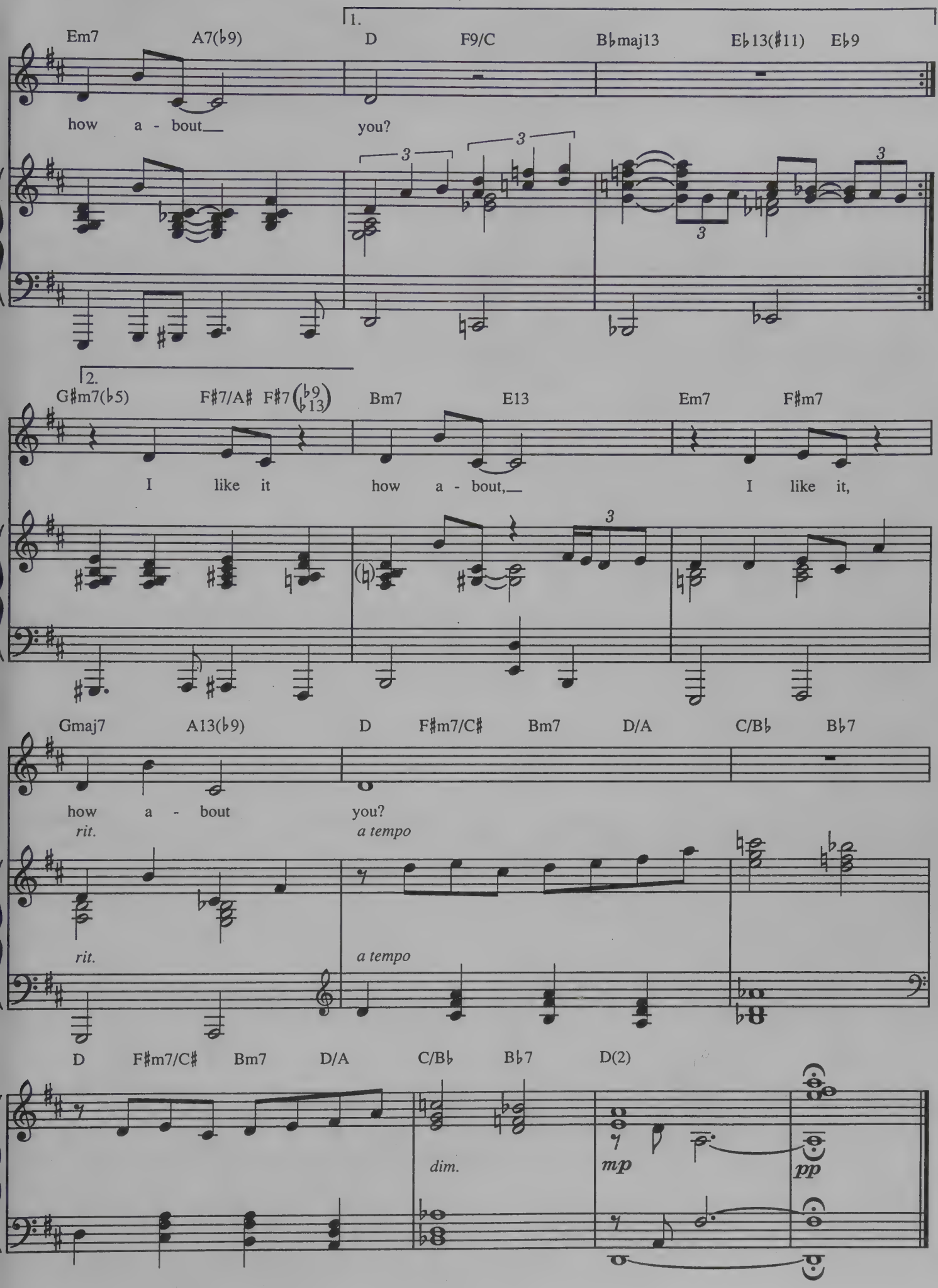
Music by
BURTON LANE



© 1941 (Renewed 1969) EMI FEIST CATALOG INC.
All Rights Controlled by EMI FEIST CATALOG INC. (Publishing) and WARNER BROS. PUBLICATIONS U.S. INC. (Print)
All Rights Reserved


Dmaj9 D6 F♯m7 Fdim7 F♯m7(♭5)
I like a Gersh-win tune, how 'bout you?
B7(♭13) E9 C9(♯11) C9
I love a fire - side
Dmaj7/A D6/A Dmaj9 D6 F♯/C♯ D♯m7
when a storm is due. I like po - ta - to chips,
3
G♯m7 C♯7 F♯ F♯6 Em9 A13 A7(♭5)
3
moon - light and mo-tor trips, how 'bout you?
...solo ends)
3

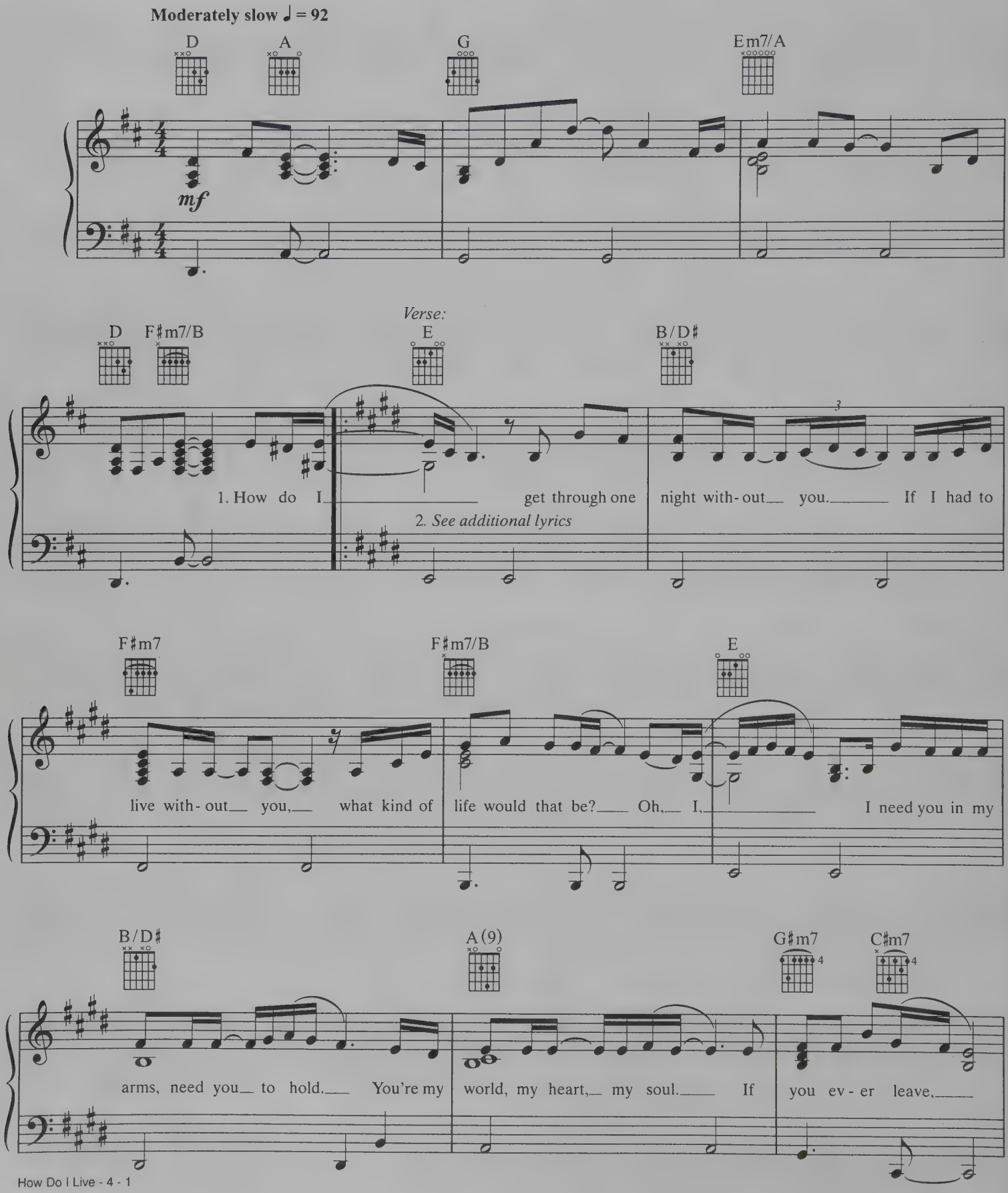

Dmaj9 D6 F♯m7 Fdim7 Em7
I'm mad a - bout good books, can't get my fill.
Gmaj7/A A13 Cmaj7/D Am7 D13
And Frank - lin Roose-velt's looks
Gmaj9 C9 C9(♯11) C9 Dmaj7/A B♭/A♭
give me a thrill. Hold - ing hands in a mov-ie show when all the lights are low
Gmaj7 Em7 Emaj7/F♯ F♯7(♭13) F♯7(♭9 ♭13) Bm7 F♯m7
may not be new, but I like it,


1.
Em7 A7(♭9) D F9/C B♭maj13 E♭13(♯11) E♭9
how a - bout you?
2.
G♯m7(♭5) F♯7/A♯ F♯7(♭9 ♭13) Bm7 E13 Em7 F♯m7
I like it how a - bout, I like it,
Gmaj7 A13(♭9) D F♯m7/C♯ Bm7 D/A C/B♭ B♭7
how a - bout you?
rit. a tempo
rit. a tempo
D F♯m7/C♯ Bm7 D/A C/B♭ B♭7 D(2)
dim.
mp
pp

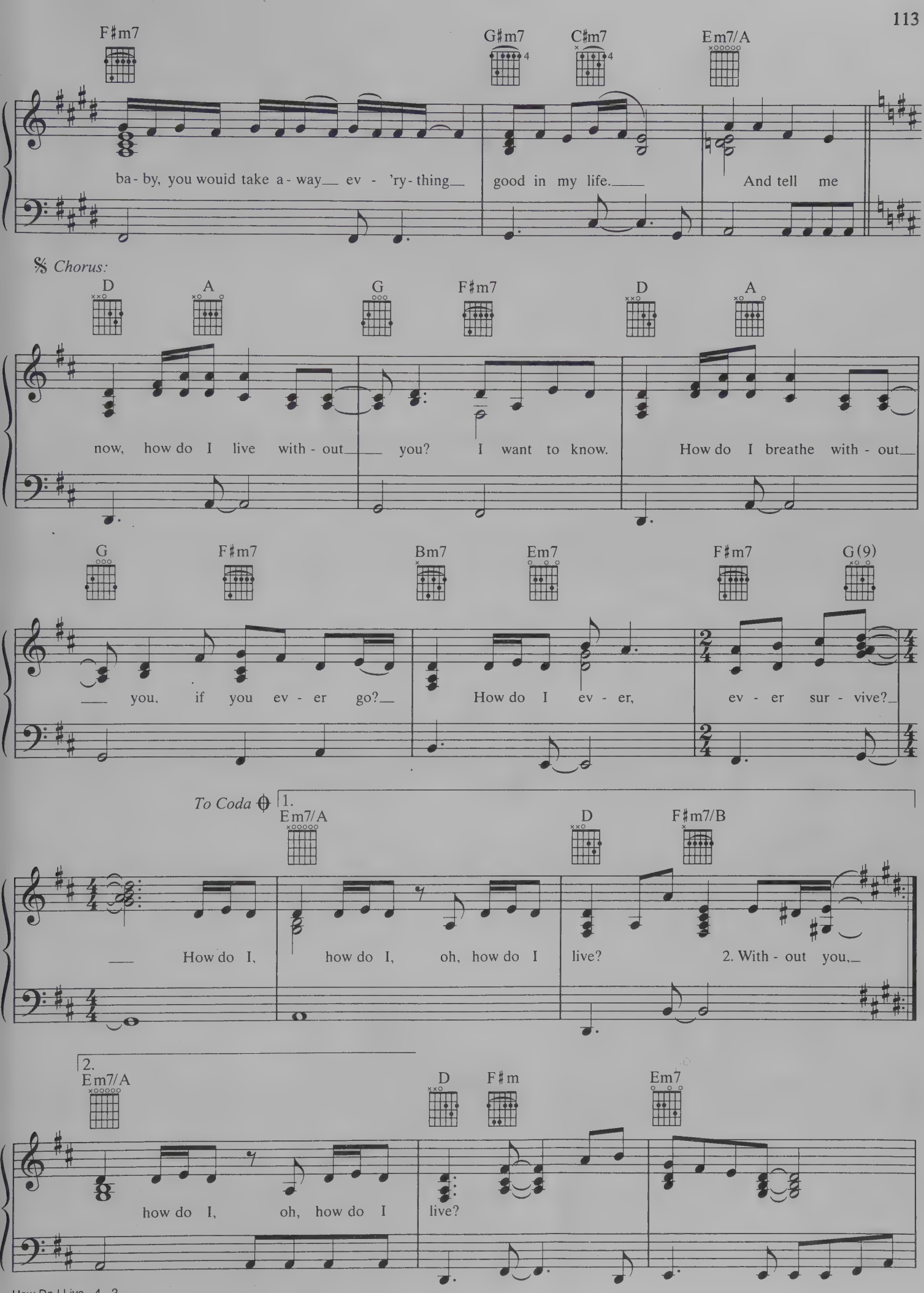
From the Touchstone Motion Picture "CON AIR"

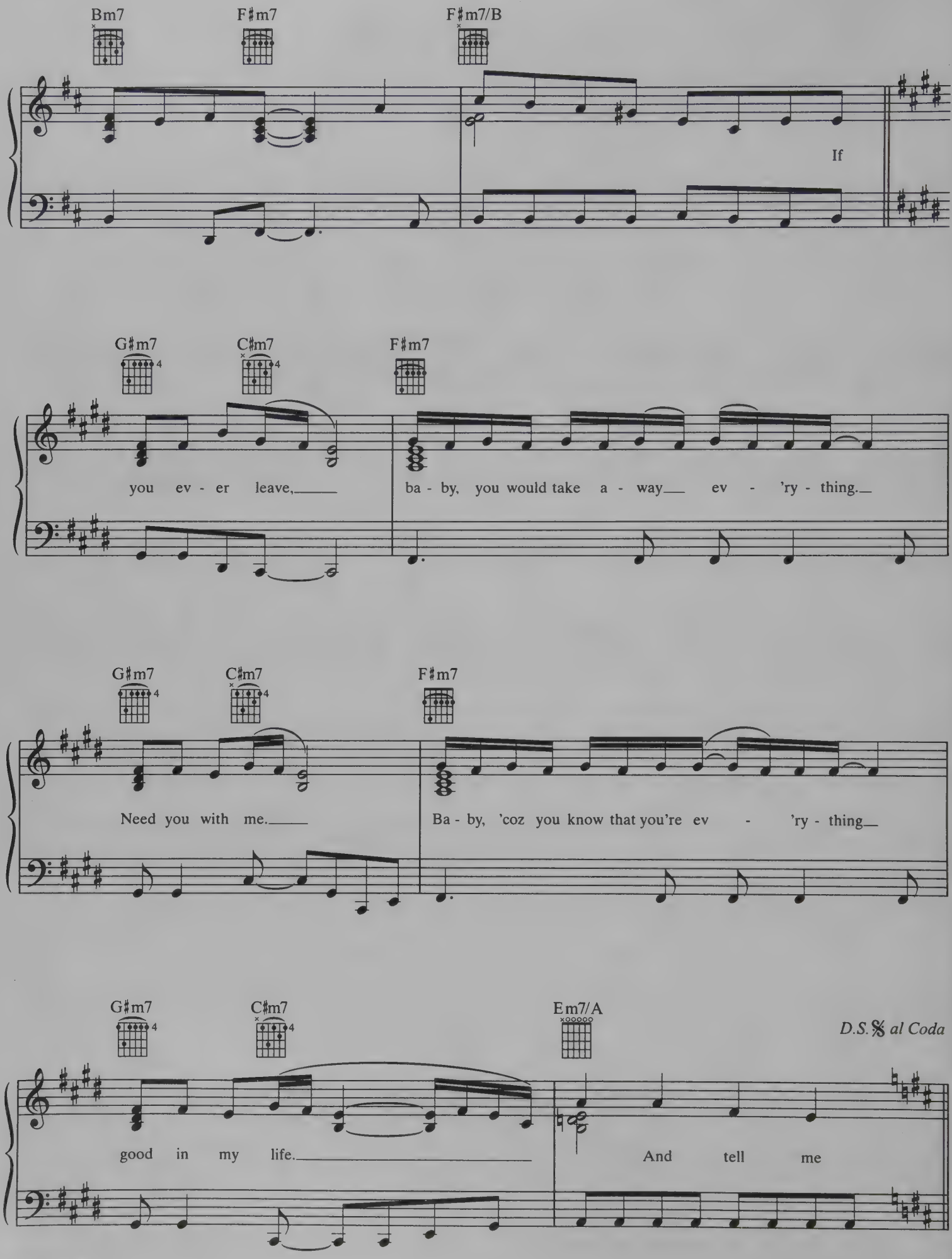
HOW DO I LIVE

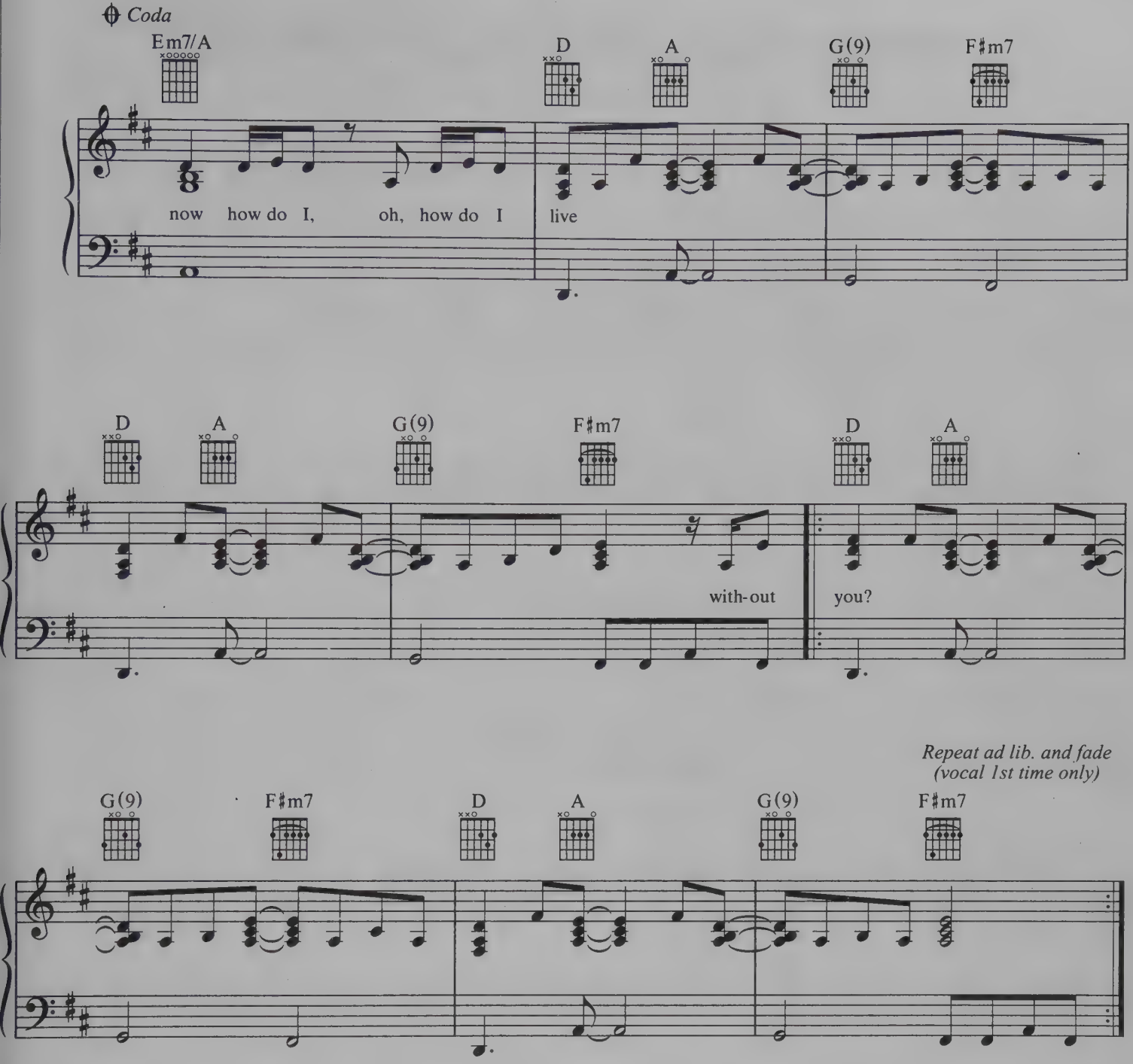
Words and Music by
DIANE WARREN



© 1997 REALSONGS (ASCAP)
All Rights Reserved


F♯m7
G♯m7
C♯m7
Em7/A
ba - by, you would take a - way ev - 'ry - thing good in my life. And tell me
𝄋 Chorus:
D
A
G
F♯m7
D
A
now, how do I live with - out you? I want to know. How do I breathe with - out
G
F♯m7
Bm7
Em7
F♯m7
G(9)
you, if you ev - er go? How do I ev - er, ev - er sur - vive?
To Coda
1.
Em7/A
D
F♯m7/B
How do I, how do I, oh, how do I live?
2. With - out you,
2.
Em7/A
D
F♯m
Em7
how do I, oh, how do I live?

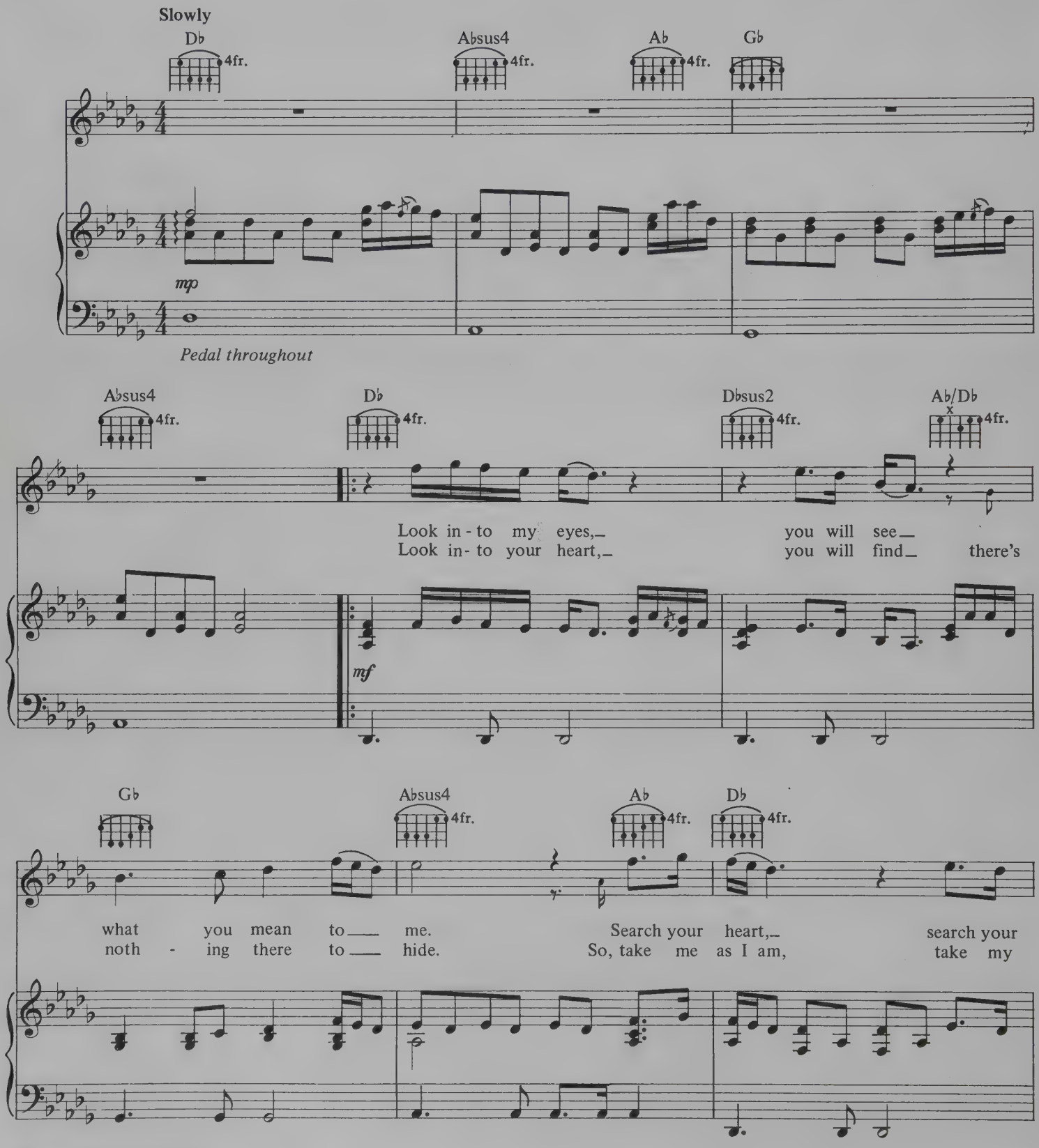

Bm7
F♯m7
F♯m7/B
If
G♯m7
C♯m7
F♯m7
you ev - er leave,
ba - by, you would take a - way ev - 'ry - thing.
G♯m7
C♯m7
F♯m7
Need you with me.
Ba - by, 'coz you know that you're ev - 'ry - thing
G♯m7
C♯m7
Em7/A
D.S.𝄋 al Coda
good in my life.
And tell me



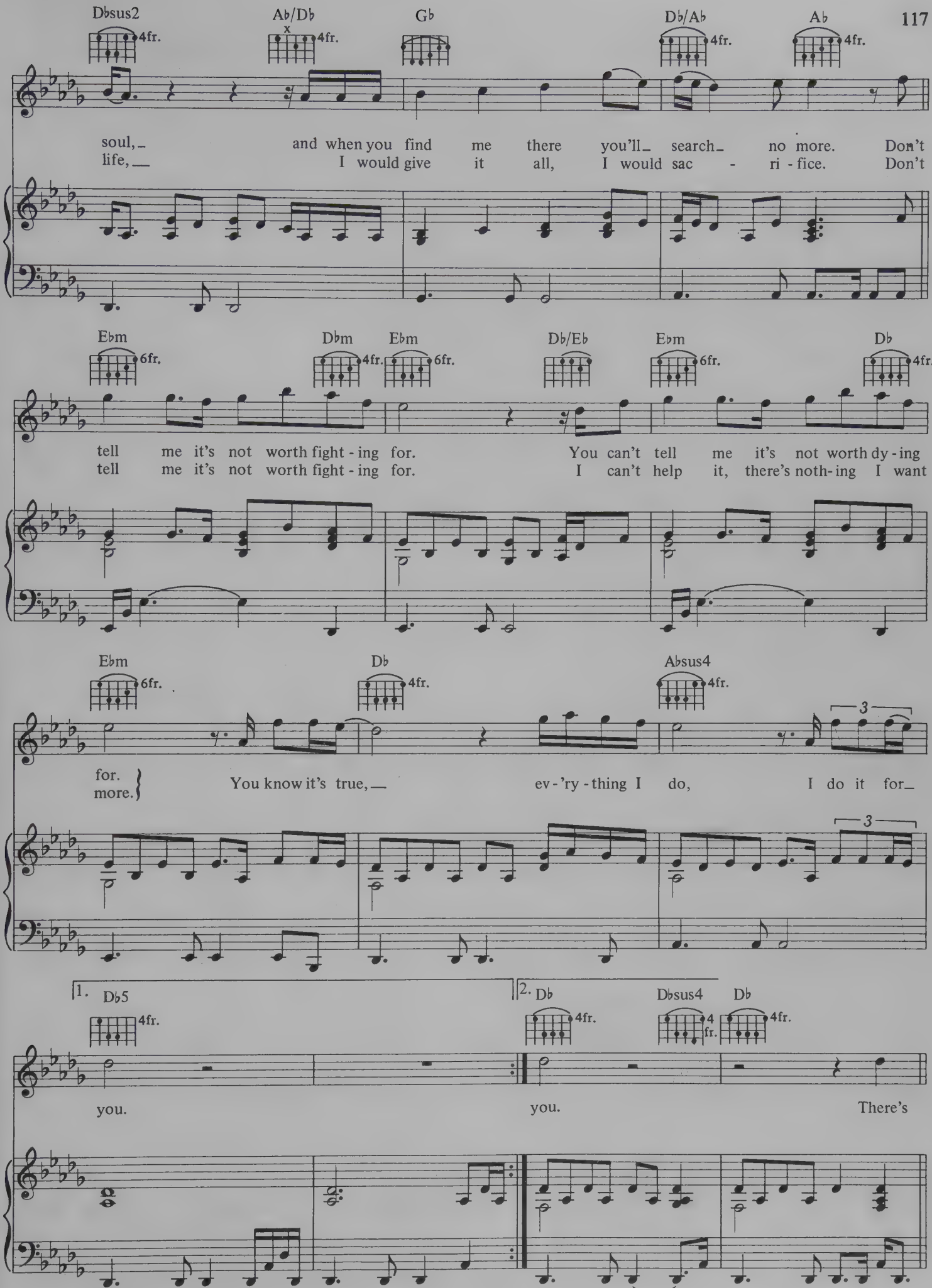
Verse 2:
Without you, there'd be no sun in my sky,
There would be no love in my life,
There'd be no world left for me.
And I, baby, I don't know what I would do,
I'd be lost if I lost you.
If you ever leave,
Baby, you would take away everything real in my life.
And tell me now...
(To Chorus:)

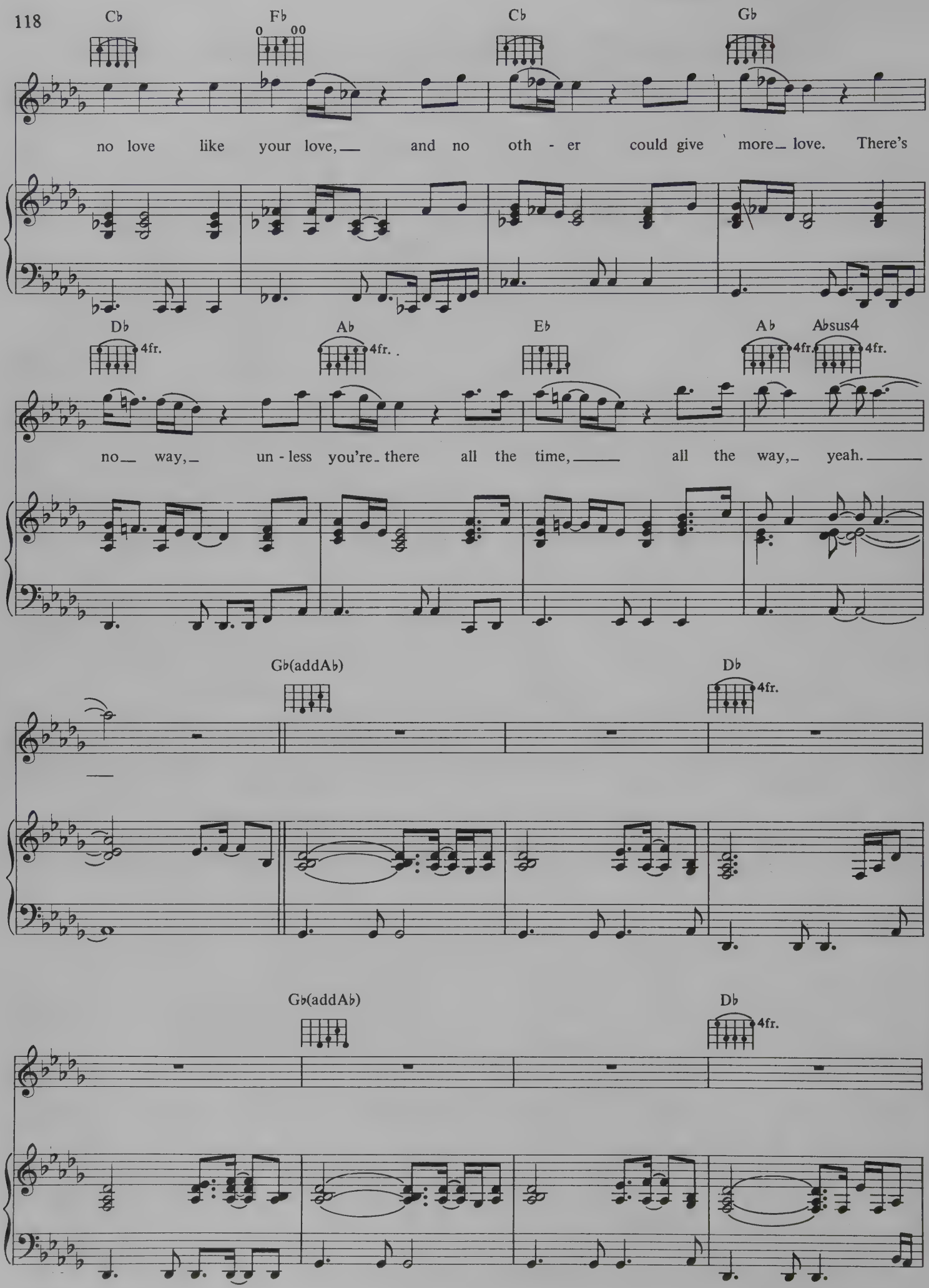
(EVERYTHING I DO) I DO IT FOR YOU

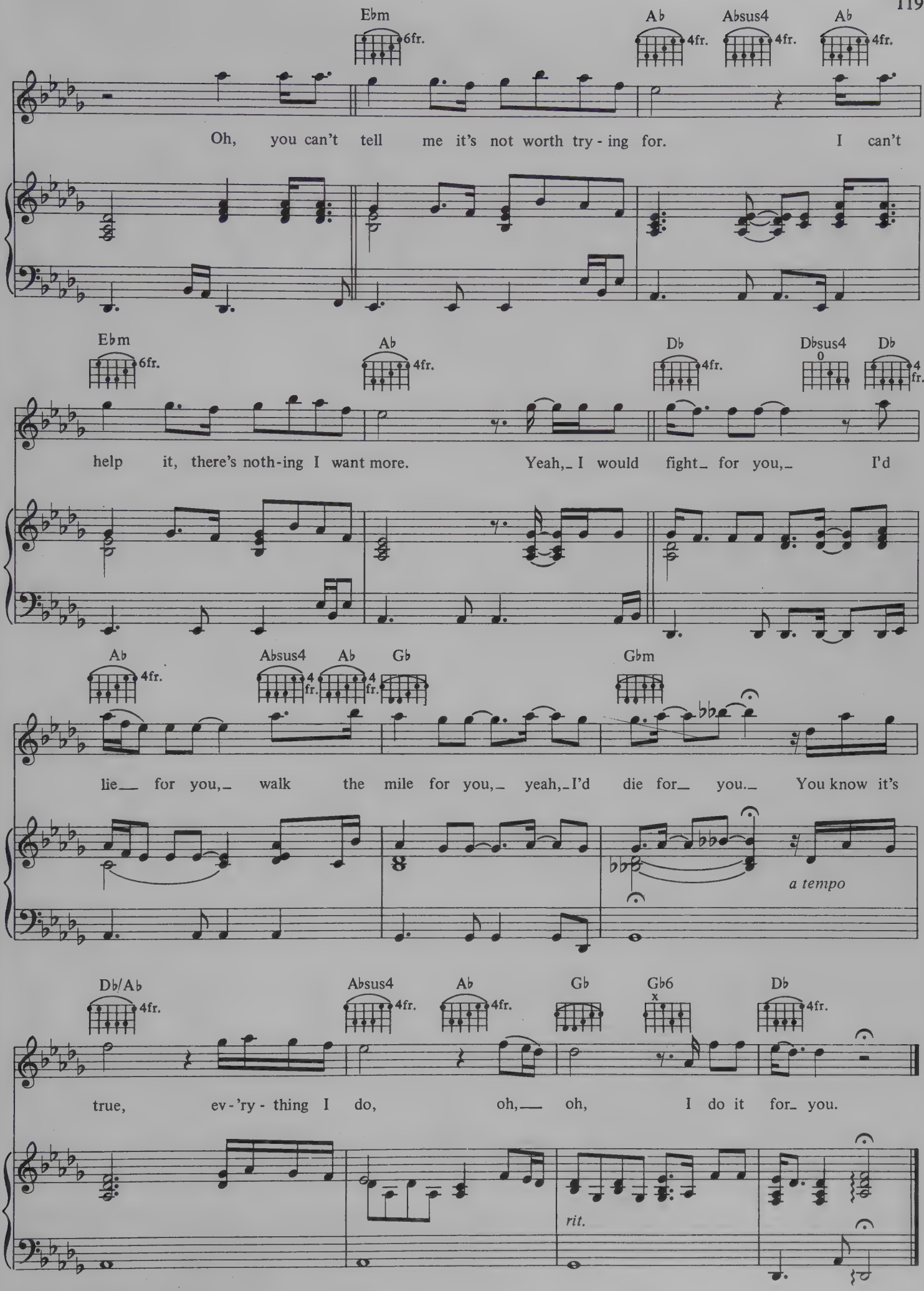
Lyrics and Music by
BRYAN ADAMS, ROBERT JOHN LANGE
and MICHAEL KAMEN



© 1991 ALMO MUSIC CORP. and BADAMS MUSIC
and ZOMBA PUBLISHING (ASCAP) and ZACHARY CREEK MUSIC, INC. (BMI)
All Rights Reserved


Dbsus2
4fr.
Ab/Db
x
4fr.
Gb
Db/Ab
4fr.
Ab
4fr.
soul,_ and when you find me there you'll_ search_ no more. Don't
life,__ I would give it all, I would sac - ri - fice. Don't
Ebm
6fr.
Dbm
4fr.
Ebm
6fr.
Db/Eb
Ebm
6fr.
Db
4fr.
tell me it's not worth fight - ing for. You can't tell me it's not worth dy - ing
tell me it's not worth fight - ing for. I can't help it, there's noth - ing I want
Ebm
6fr.
Db
4fr.
Absus4
4fr.
3
for.
more.
You know it's true,__ ev - 'ry - thing I do, I do it for_
3
1. Db5
4fr.
2. Db
4fr.
Dbsus4
4fr.
Db
4fr.
you.
you.
There's

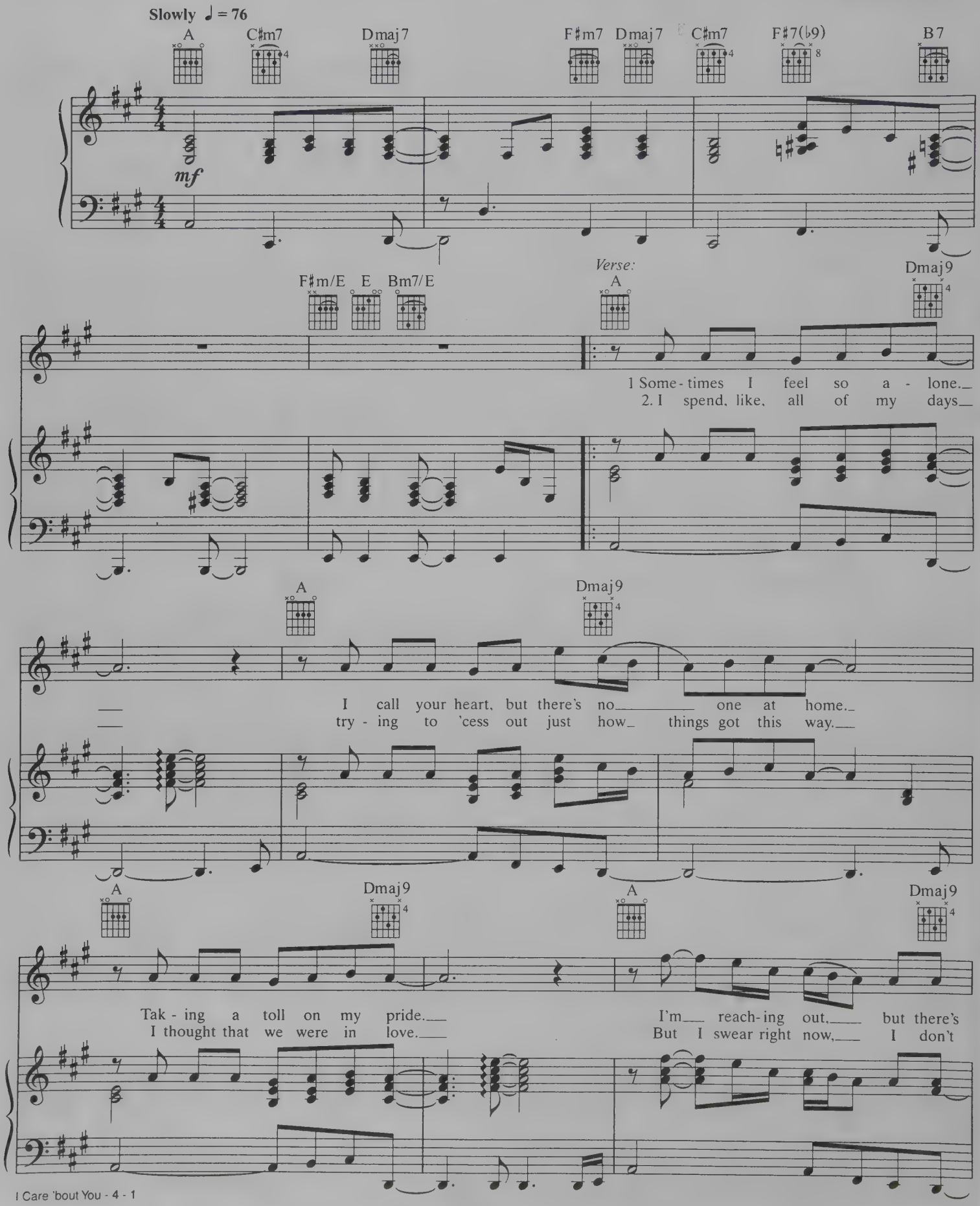

Cb
Fb
Cb
Gb
no love like your love, and no oth - er could give more love. There's
Db
4fr.
Ab
4fr.
Eb
Ab
4fr.
Absus4
4fr.
no way, un - less you're there all the time, all the way, yeah.
Gb(addAb)
Db
4fr.
Gb(addAb)
Db
4fr.


Ebm 6fr.
Ab 4fr.
Absus4 4fr.
Ab 4fr.
Oh, you can't tell me it's not worth try - ing for. I can't
Ebm 6fr.
Ab 4fr.
Db 4fr.
Dbsus4
Db 4fr.
help it, there's noth-ing I want more. Yeah, I would fight for you, I'd
Ab 4fr.
Absus4 4fr.
Ab 4fr.
Gb
Gbm
lie for you, walk the mile for you, yeah, I'd die for you. You know it's
a tempo
Db/Ab 4fr.
Absus4 4fr.
Ab 4fr.
Gb
Gb6
Db 4fr.
true, ev - 'ry - thing I do, oh, oh, I do it for you.
rit.

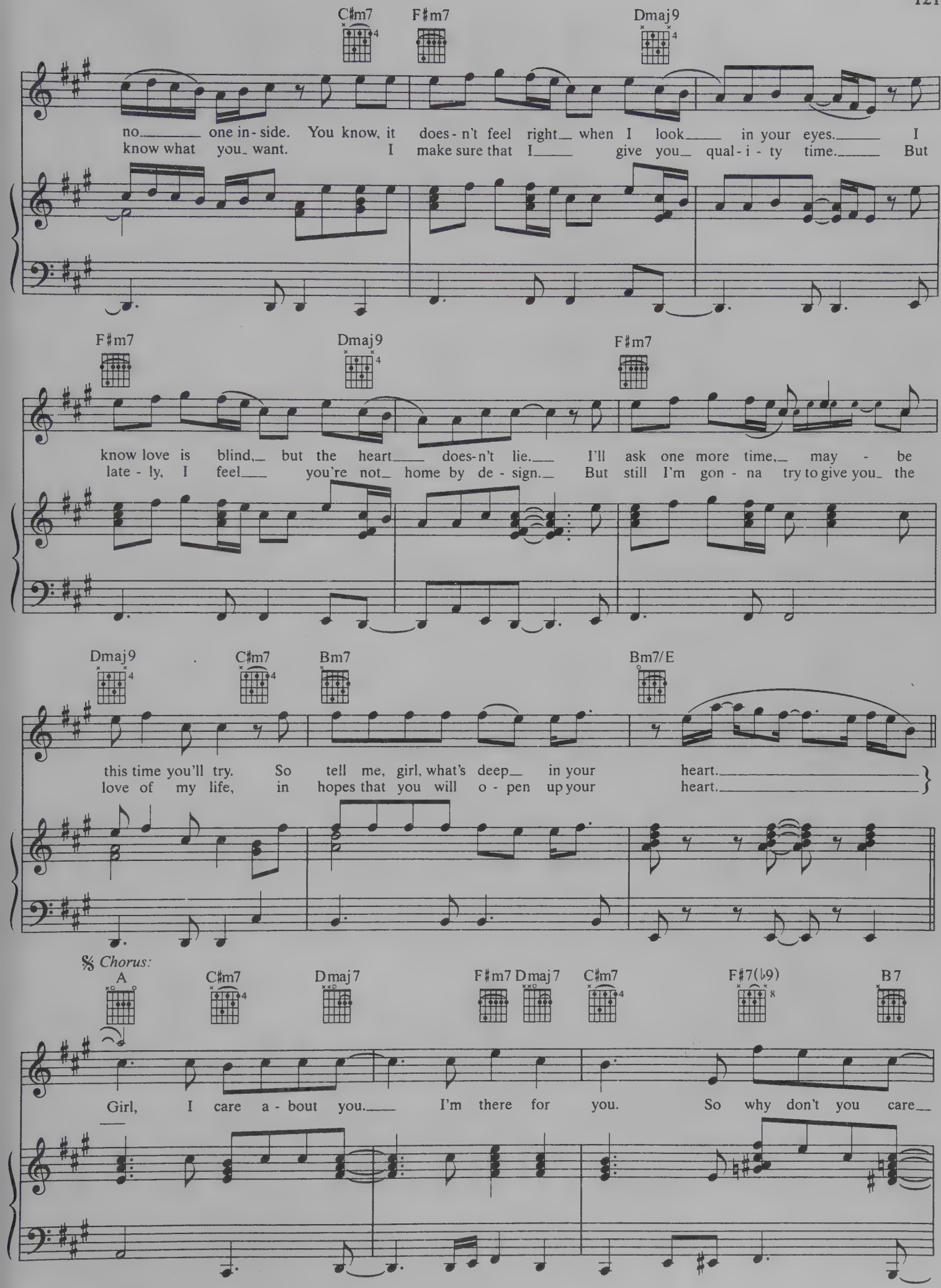
From the Fox 2000 Motion Picture "SOUL FOOD"

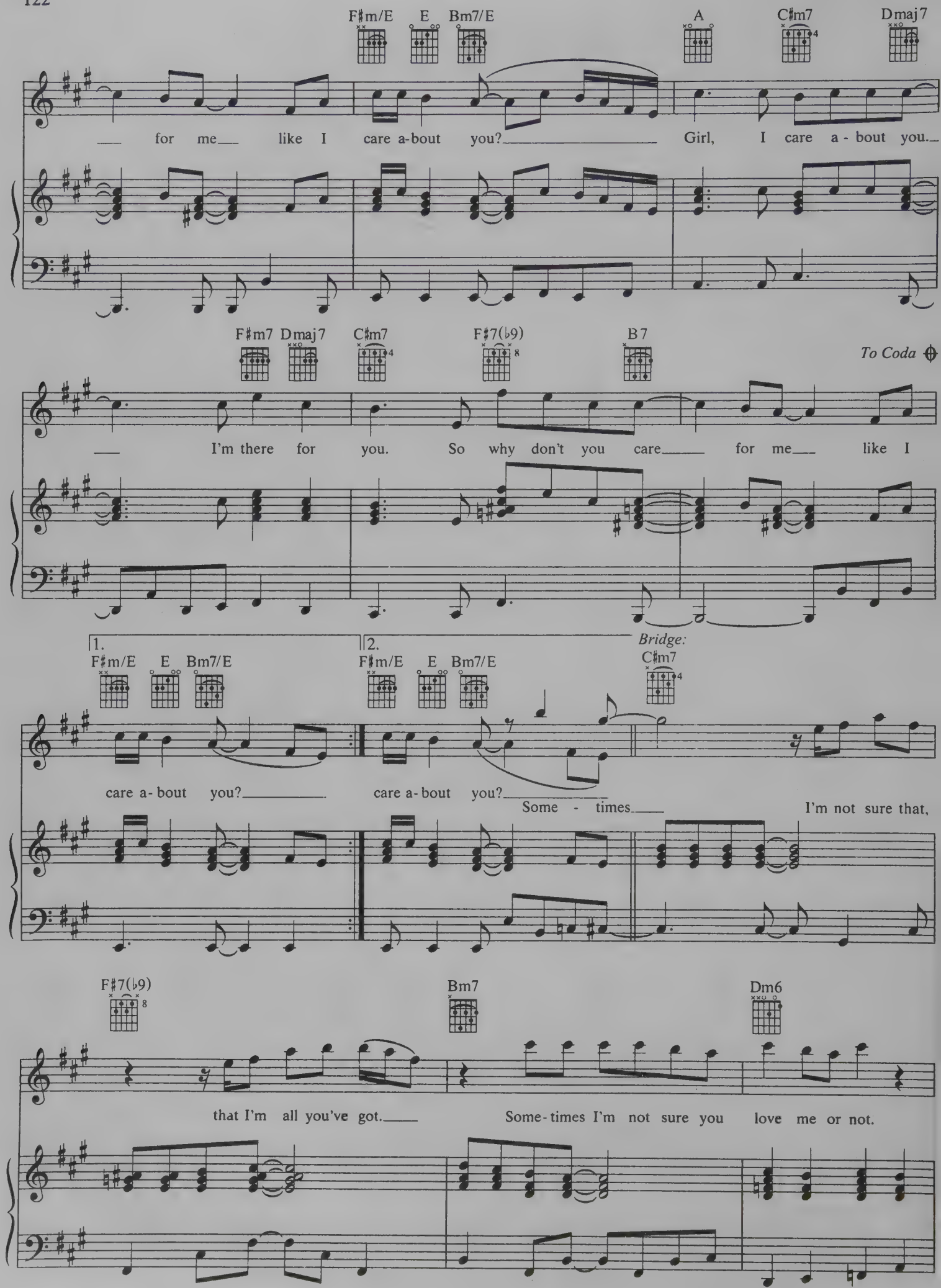
I CARE 'BOUT YOU

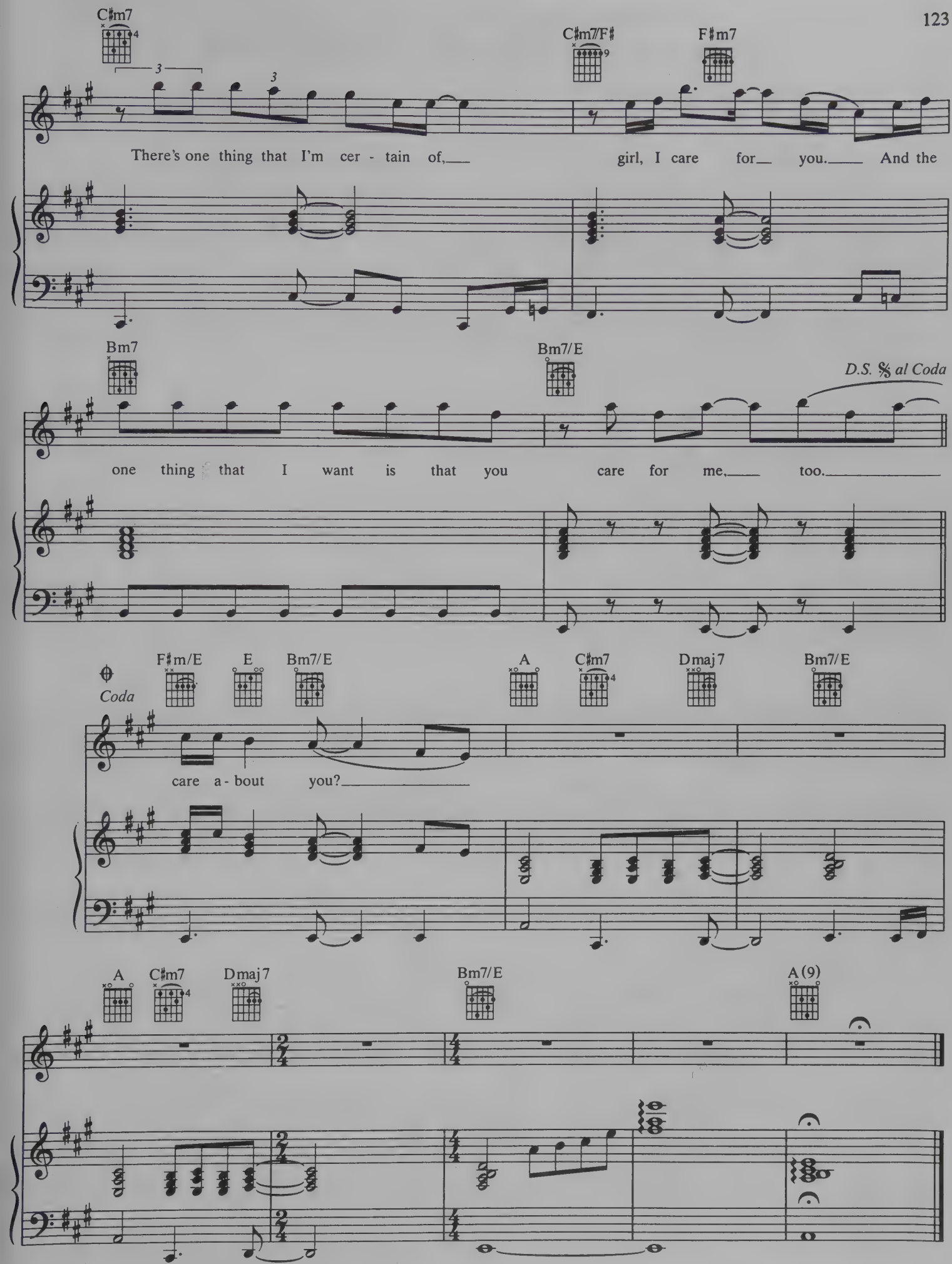
Words and Music by
BABYFACE



© 1997 SONY/ATV SONGS LLC, ECAF MUSIC and FOX FILM MUSIC CORP. (BMI)
All Rights on behalf of SONY/ATV SONGS and ECAF MUSIC Administered by SONY MUSIC PUBLISHING
All Rights Reserved


C♯m7 F♯m7 Dmaj9
no one in-side. You know, it does-n't feel right when I look in your eyes. I
know what you want. I make sure that I give you qual-i-ty time. But
F♯m7 Dmaj9 F♯m7
know love is blind, but the heart does-n't lie. I'll ask one more time, may-be
late-ly, I feel you're not home by de-sign. But still I'm gon-na try to give you the
Dmaj9 C♯m7 Bm7 Bm7/E
this time you'll try. So tell me, girl, what's deep in your heart.
love of my life, in hopes that you will o-pen up your heart.
𝄋 Chorus:
A C♯m7 Dmaj7 F♯m7 Dmaj7 C♯m7 F♯7(♭9) B7
Girl, I care a-bout you. I'm there for you. So why don't you care

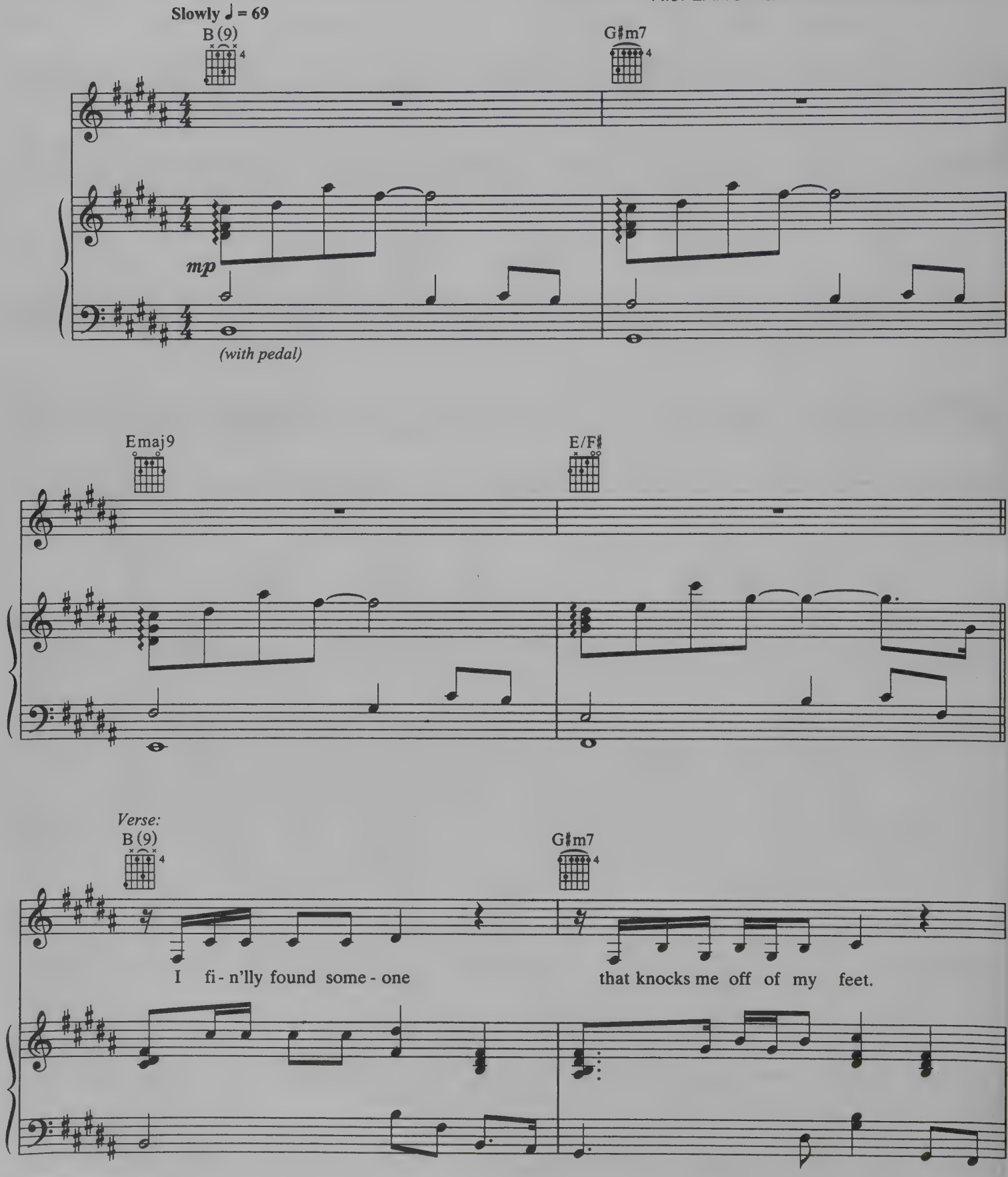

F♯m/E E Bm7/E A C♯m7 Dmaj7
for me like I care a-bout you? Girl, I care a - bout you.
F♯m7 Dmaj7 C♯m7 F♯7(♭9) B7
To Coda
I'm there for you. So why don't you care for me like I
1. F♯m/E E Bm7/E
2. F♯m/E E Bm7/E
Bridge: C♯m7
care a- bout you? care a- bout you?
Some - times I'm not sure that,
F♯7(♭9) Bm7 Dm6
that I'm all you've got. Some-times I'm not sure you love me or not.


C♯m7
C♯m7/F♯
F♯m7
There's one thing that I'm cer - tain of, girl, I care for you. And the
Bm7
Bm7/E
D.S. 𝄋 al Coda
one thing that I want is that you care for me, too.
Coda
F♯m/E
E
Bm7/E
A
C♯m7
Dmaj7
Bm7/E
care a - bout you?
A
C♯m7
Dmaj7
Bm7/E
A(9)

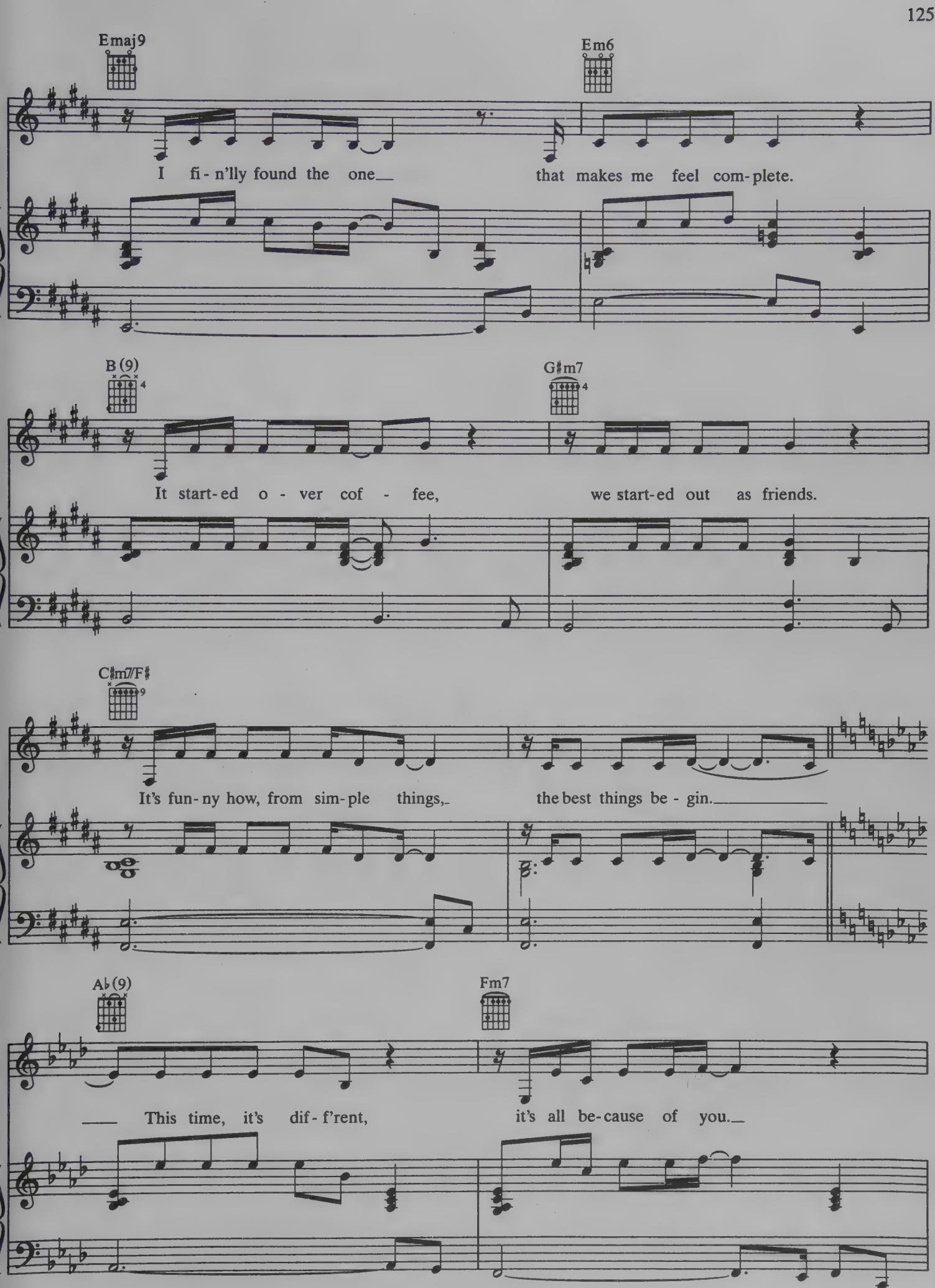
From the Motion Picture "THE MIRROR HAS TWO FACES"

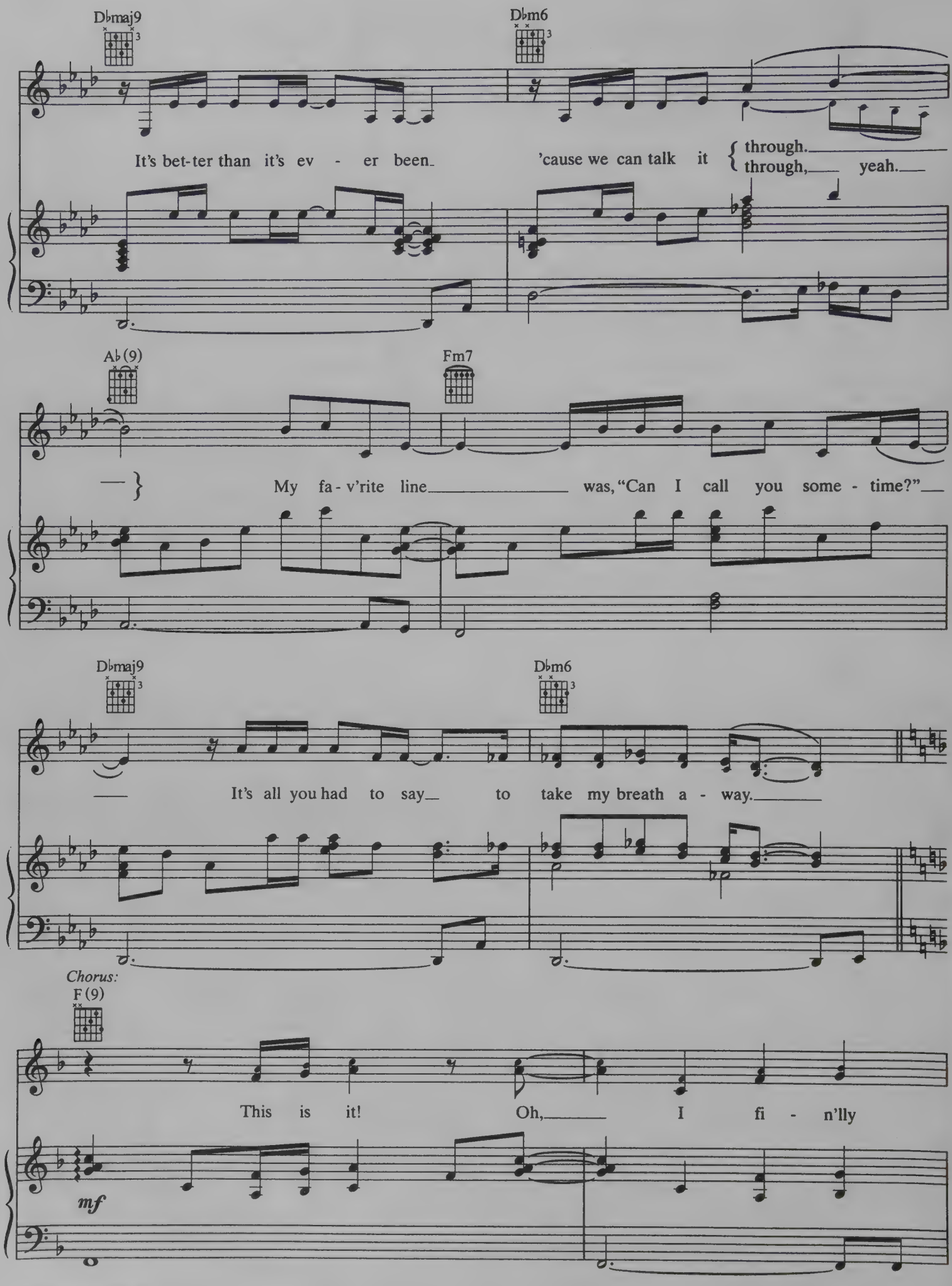
I FINALLY FOUND SOMEONE

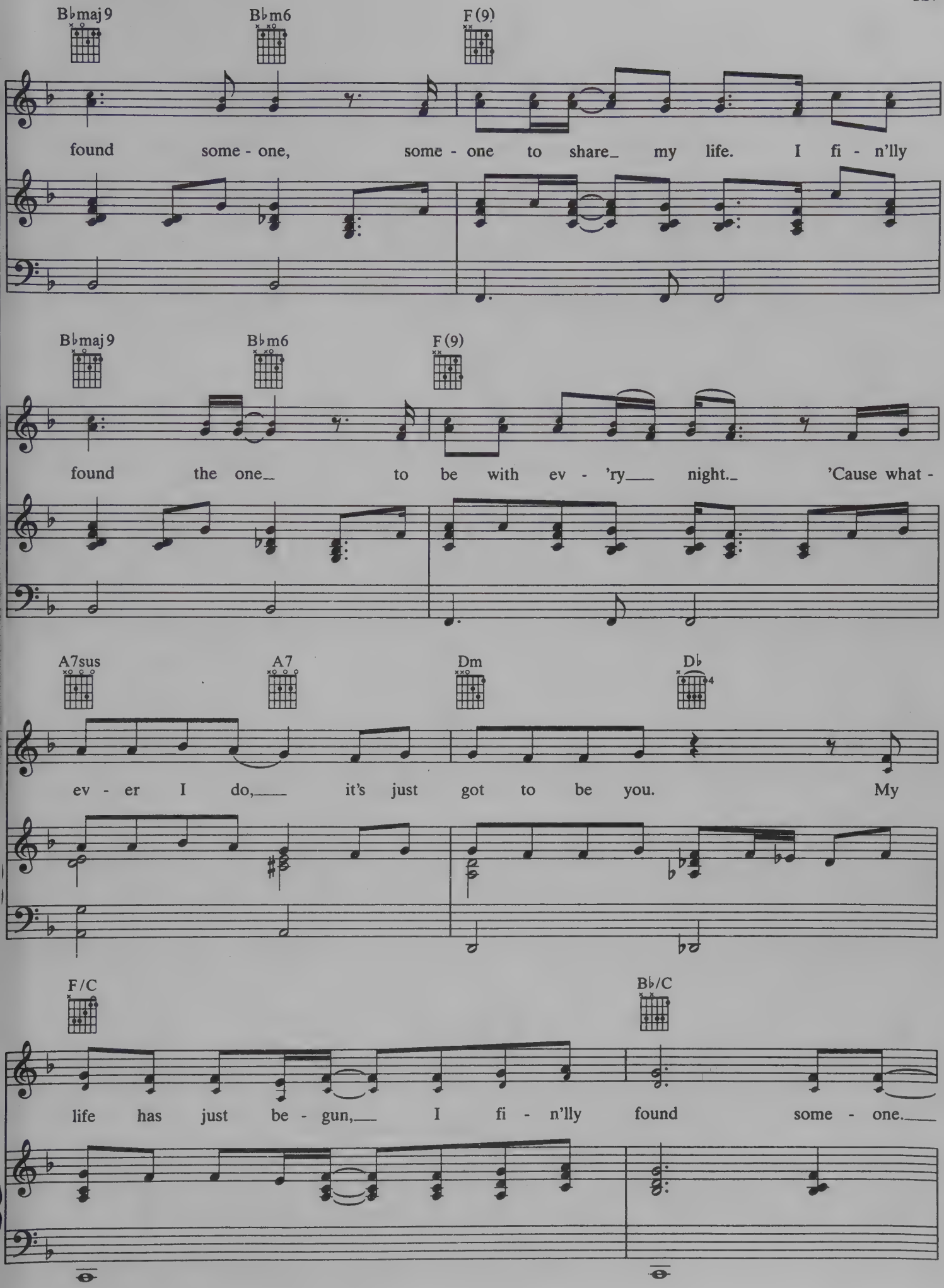
Words and Music by
BARBRA STREISAND, MARVIN HAMLISCH,
R.J. LANGE and BRYAN ADAMS

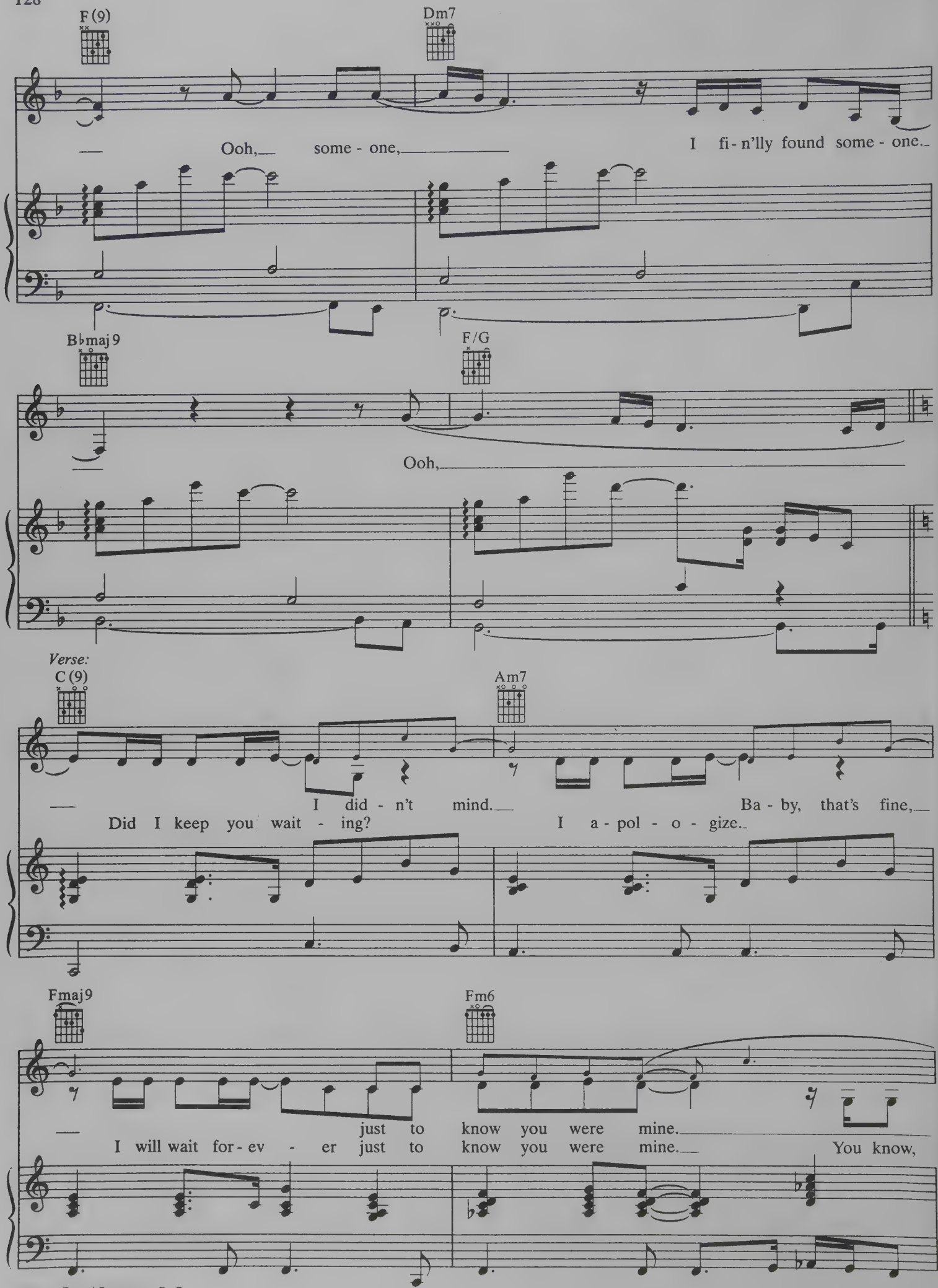


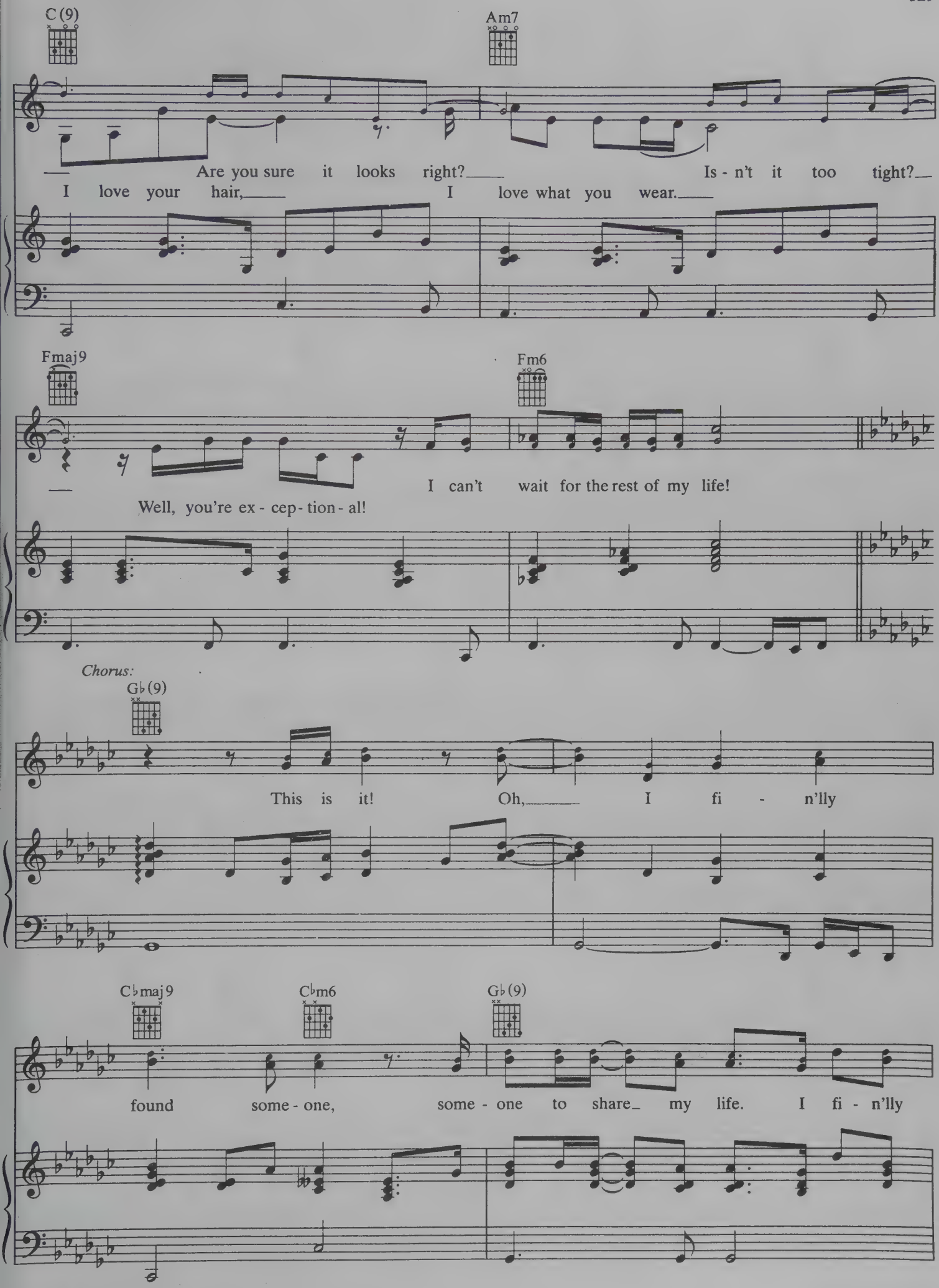
© 1996 OUT OF POCKET PRODUCTIONS LTD. (All Rights Controlled by ZOMBA ENTERPRISES INC. for the U.S. and Canada)/
BADAMS MUSIC LTD./EMANUEL MUSIC and TSP MUSIC, INC.
All Rights on behalf of BADAMS MUSIC LTD., EMANUEL MUSIC and TSP MUSIC, INC.
Administered by SONY/ATV MUSIC PUBLISHING, 8 Music Square West, Nashville, TN 37203
All Rights Reserved Used by Permission

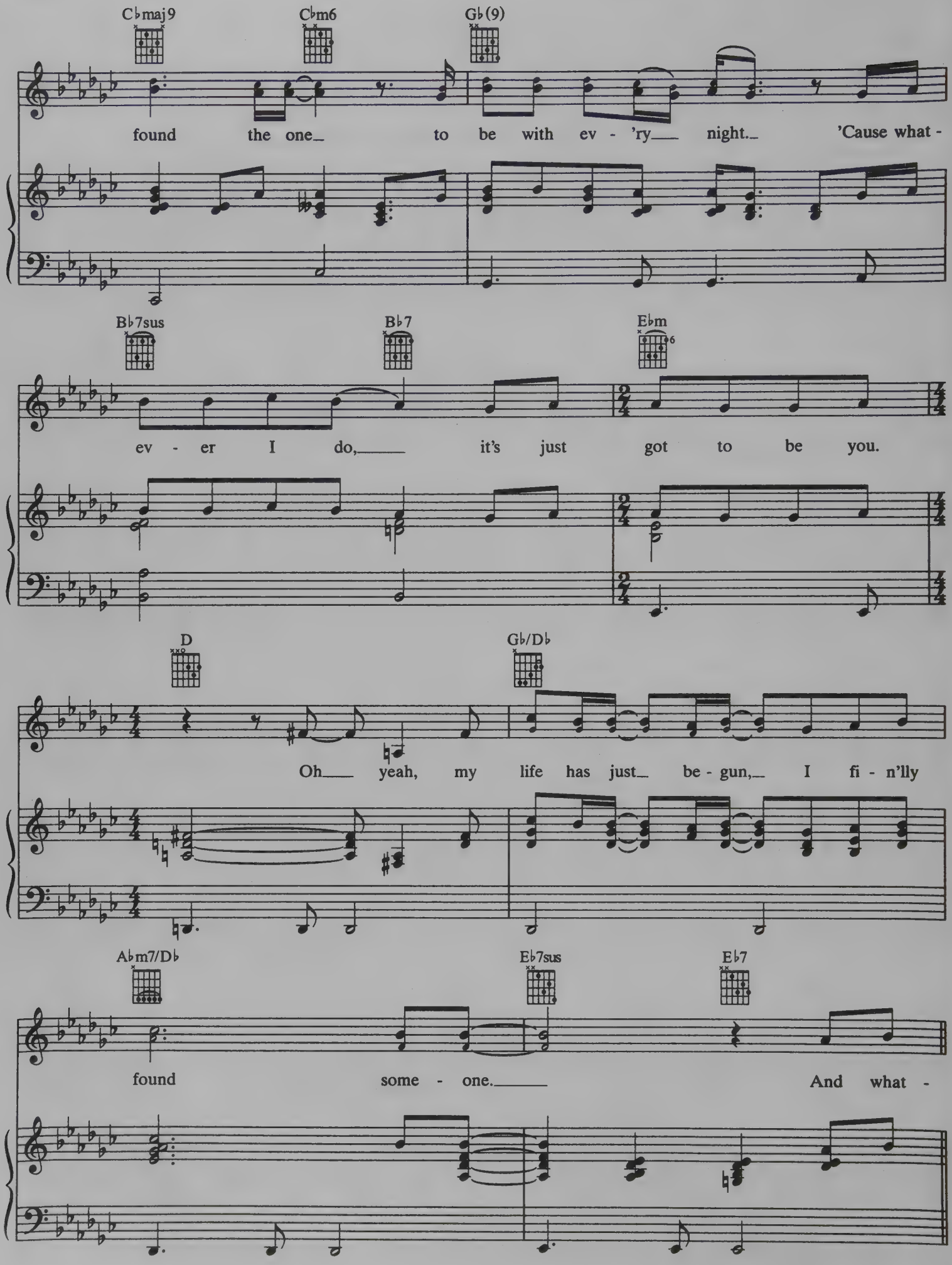

Emaj9
Em6
I fi - n'lly found the one
that makes me feel com - plete.
B (9)
G♯m7
It start - ed o - ver cof - fee,
we start - ed out as friends.
C♯m7/F♯
It's fun - ny how, from sim - ple things,
the best things be - gin.
A♭(9)
Fm7
This time, it's dif - f'rent,
it's all be - cause of you.

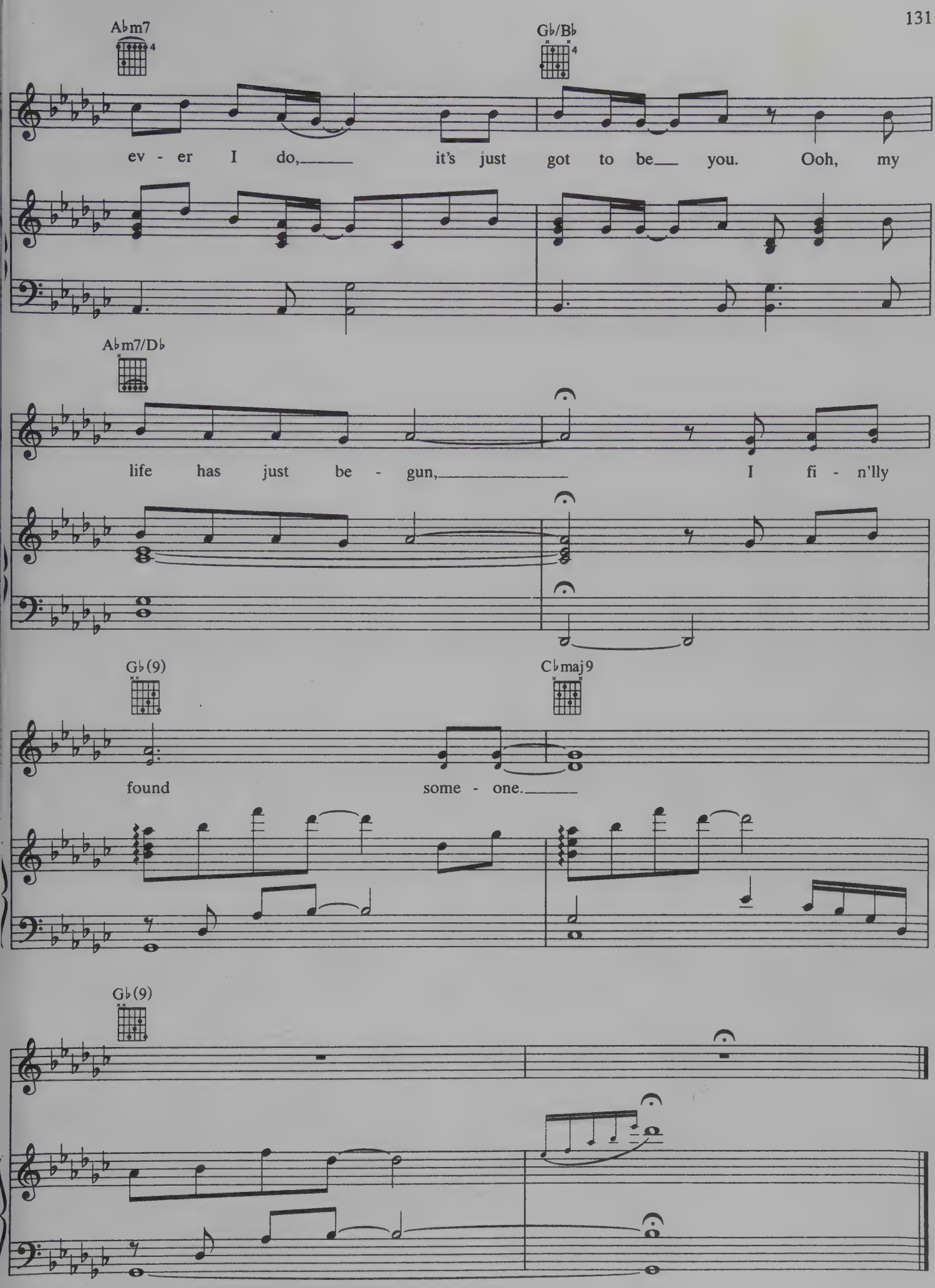

Dbmaj9
Dbm6
It's bet-ter than it's ev - er been_
'cause we can talk it
through.
through, yeah.
Ab(9)
Fm7
My fa-v'rite line_____ was, "Can I call you some - time?"
Dbmaj9
Dbm6
It's all you had to say_ to take my breath a - way._____
Chorus:
F(9)
This is it! Oh,_____ I fi - n'lly
mf


B♭maj9
B♭m6
F(9)
found some - one, some - one to share_ my life. I fi - n'lly
B♭maj9
B♭m6
F(9)
found the one_ to be with ev - 'ry___ night._ 'Cause what -
A7sus
A7
Dm
D♭
ev - er I do,___ it's just got to be you. My
F/C
B♭/C
life has just be - gun,___ I fi - n'lly found some - one.___


F(9)
Dm7
Ooh, some - one,
I fi - n'lly found some - one.
B♭maj9
F/G
Ooh,
Verse:
C(9)
Am7
I did - n't mind.
Ba - by, that's fine,
Did I keep you wait - ing?
I a - pol - o - gize.
Fmaj9
Fm6
just to know you were mine.
I will wait for - ev - er just to know you were mine.
You know,

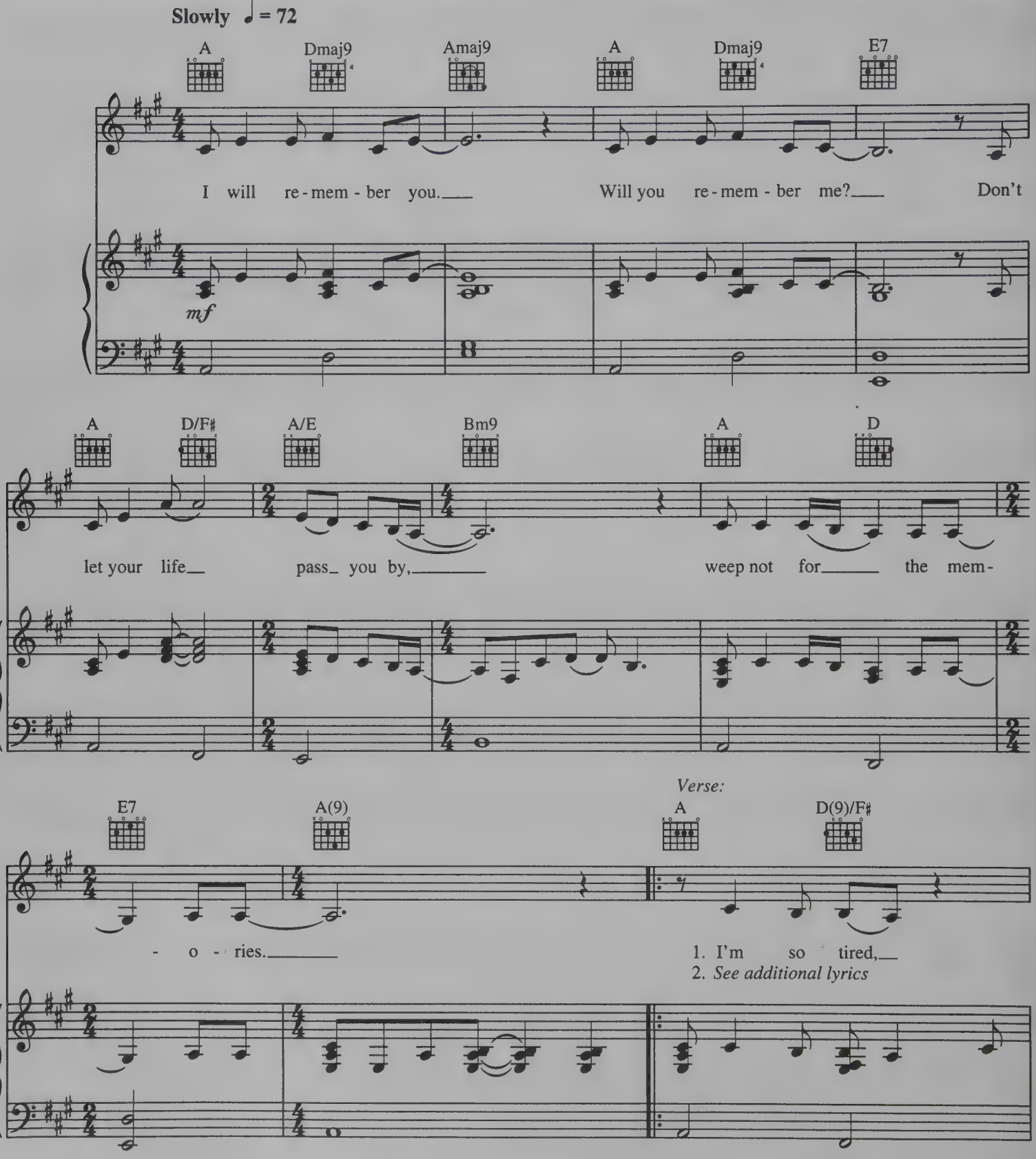

C(9)
Am7
Are you sure it looks right?
Is - n't it too tight?
I love your hair,
I love what you wear.
Fmaj9
Fm6
I can't wait for the rest of my life!
Well, you're ex - cep - tion - al!
Chorus:
G♭(9)
This is it!
Oh,
I fi - n'lly
C♭maj9
C♭m6
G♭(9)
found some - one,
some - one to share my life.
I fi - n'lly


C♭maj9
C♭m6
G♭(9)
found the one_ to be with ev - 'ry___ night._ 'Cause what -
B♭7sus
B♭7
E♭m
ev - er I do,____ it's just got to be you.
D
G♭/D♭
Oh___ yeah, my life has just_ be - gun,_ I fi - n'lly
A♭m7/D♭
E♭7sus
E♭7
found some - one.____ And what -

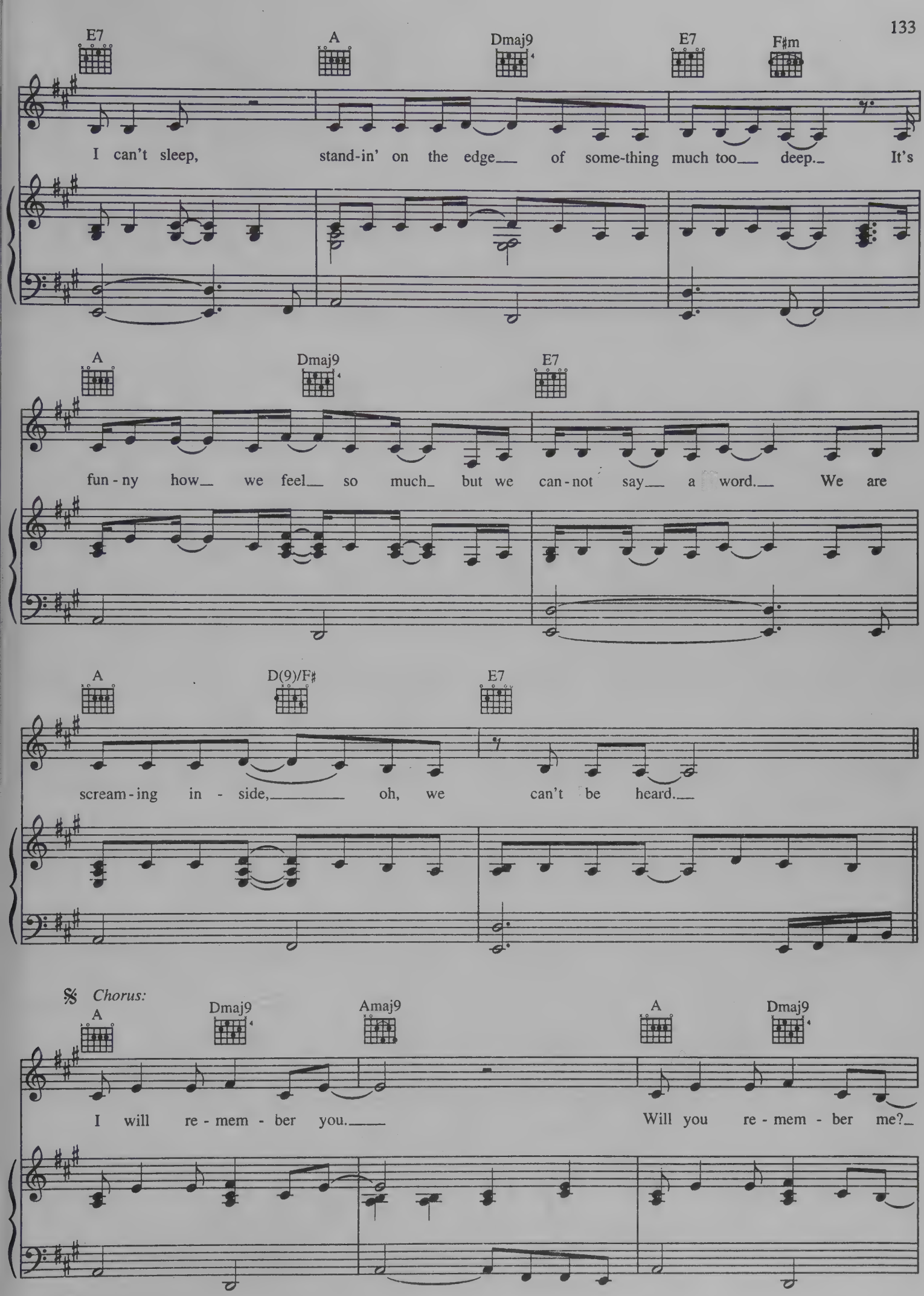

A♭m7
G♭/B♭
ev - er I do, it's just got to be you. Ooh, my
A♭m7/D♭
life has just be - gun, I fi - n'lly
G♭(9)
C♭maj9
found some - one.
G♭(9)

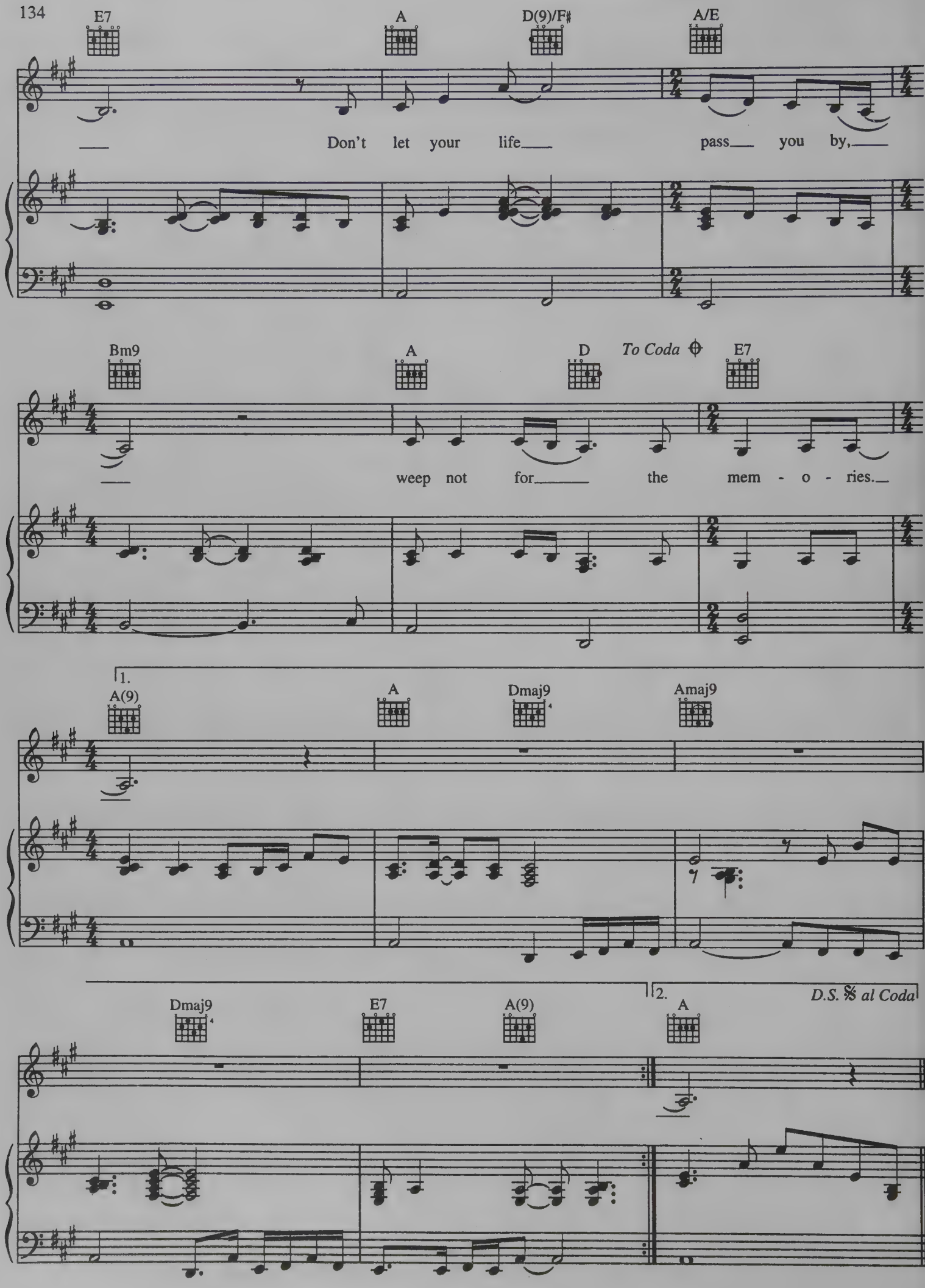
I WILL REMEMBER YOU

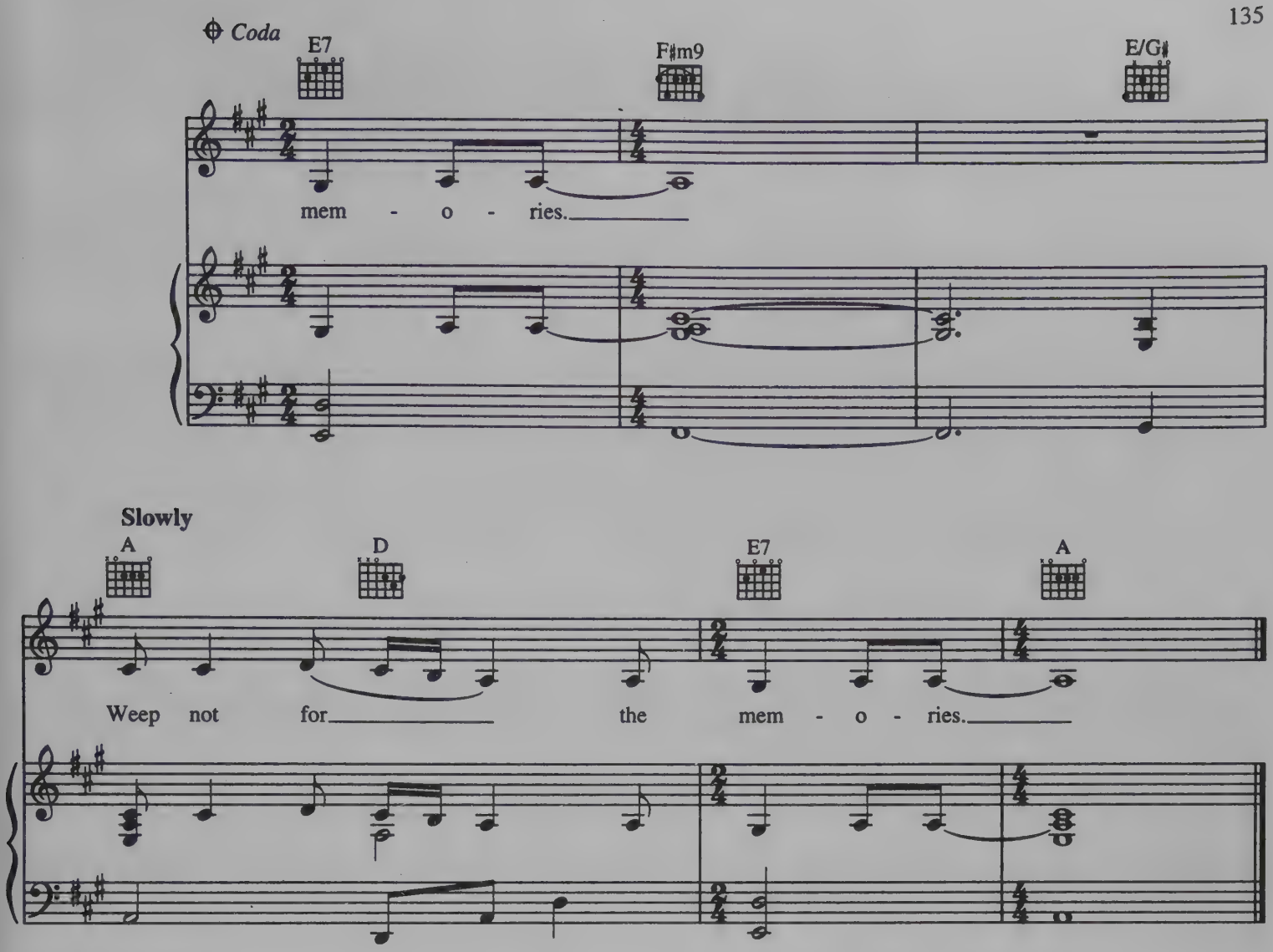
Words and Music by
SARAH McLACHLAN, SEAMUS EGAN
and DAVE MERENDA



© 1995 T C F MUSIC PUBLISHING, INC., TYDE MUSIC, SEAMUS EGAN MUSIC and SONY SONGS, INC.
Rights on behalf of TYDE MUSIC Administered by SONY SONGS, INC.
Rights on behalf of SEAMUS EGAN MUSIC Administered by FOX FILM MUSIC CORP.
All Rights Reserved


E7
A
Dmaj9
E7
F♯m
I can't sleep, stand-in' on the edge of some-thing much too deep. It's
A
Dmaj9
E7
fun - ny how we feel so much but we can - not say a word. We are
A
D(9)/F♯
E7
scream - ing in - side, oh, we can't be heard.
𝄋 Chorus:
A
Dmaj9
Amaj9
A
Dmaj9
I will re - mem - ber you.
Will you re - mem - ber me?


E7
A
D(9)/F♯
A/E
Don't let your life pass you by,
Bm9
A
D
To Coda
E7
weep not for the mem - o - ries.
1.
A(9)
A
Dmaj9
Amaj9
Dmaj9
E7
A(9)
2.
A
D.S. 𝄋 al Coda



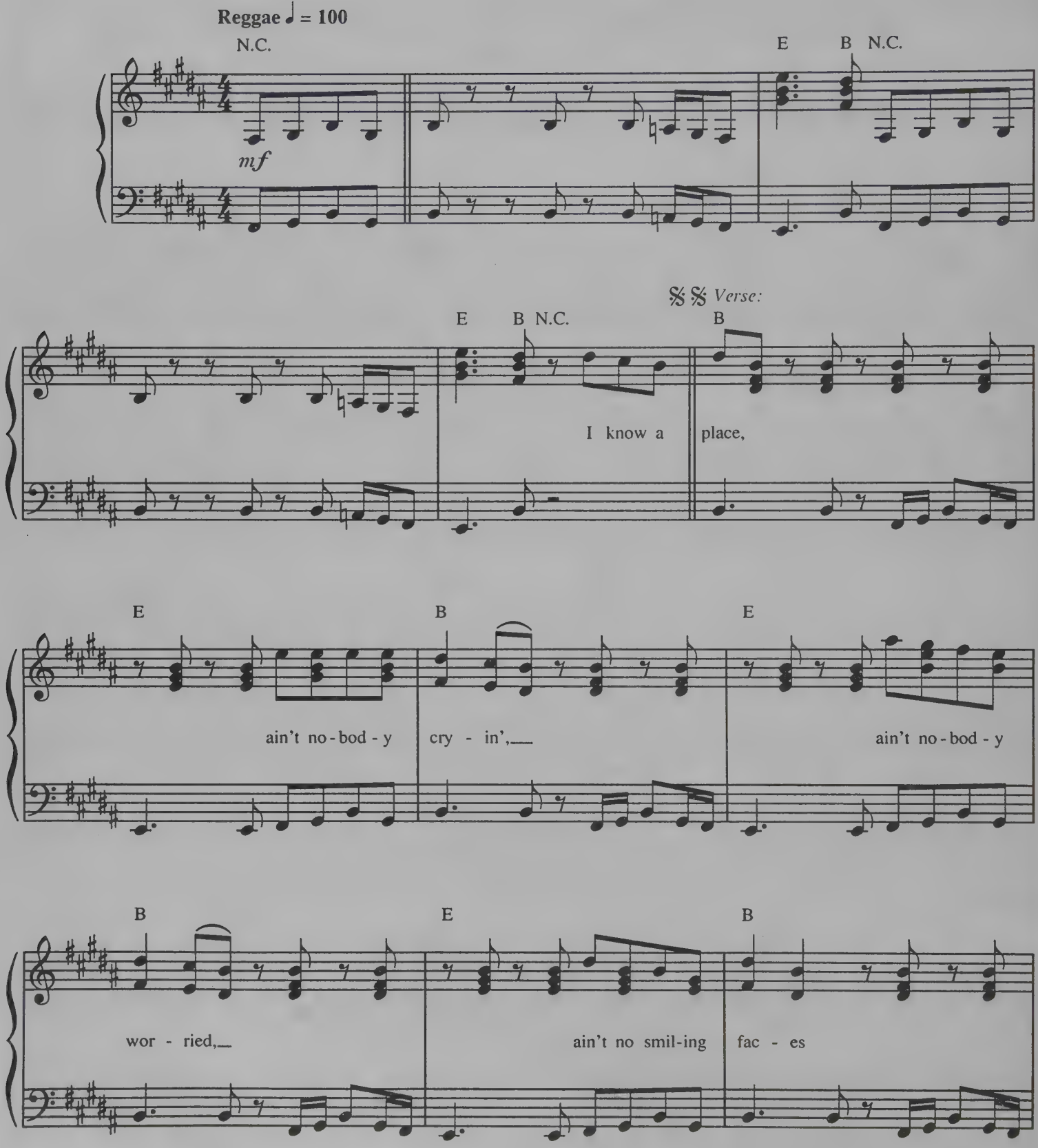
Verse 2:
So afraid to love you,
More afraid to lose.
I'm clinging to a past
That doesn't let me choose.
Where once there was a darkness,
A deep and endless night,
You gave me everything you had,
Oh, you gave me life.
(To Chorus:)

(Optional Verse 1 — Album version)
Remember the good times that we had,
I let them slip away from us when things got bad.
Now clearly I first saw you smiling in the sun.
I wanna feel your warmth upon me,
I wanna be the one.
(To Chorus:)

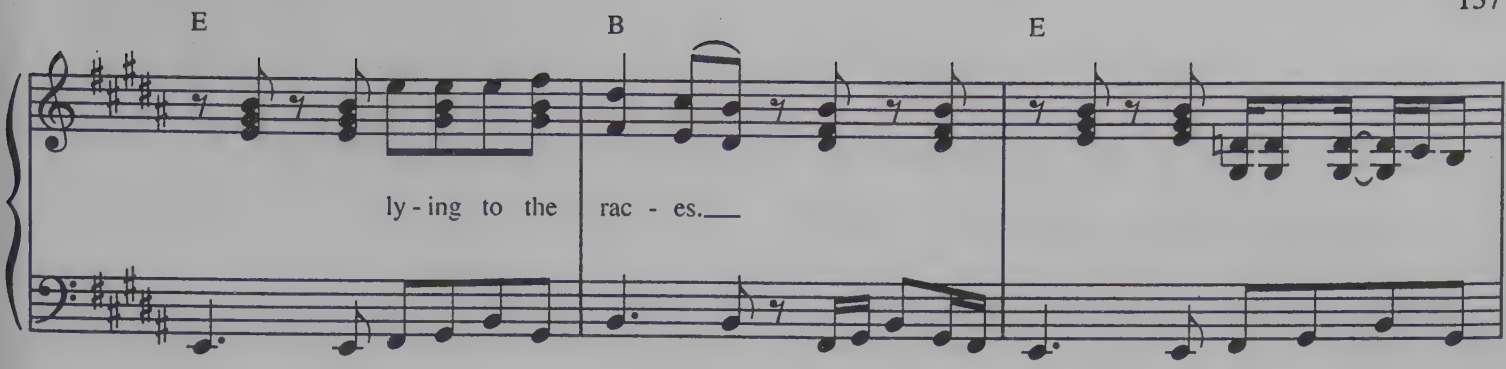
From the Motion Picture "THREESOME"

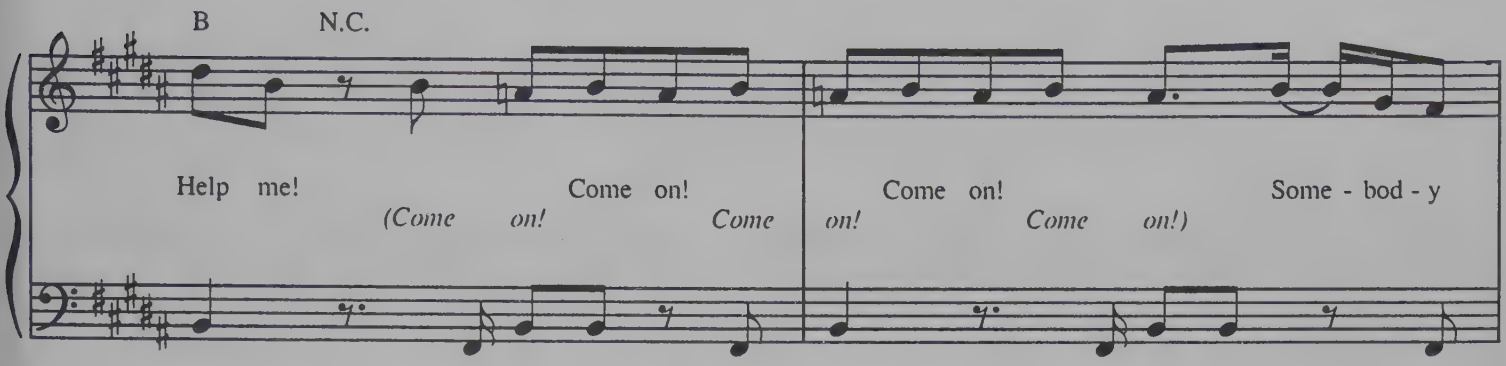
I'LL TAKE YOU THERE

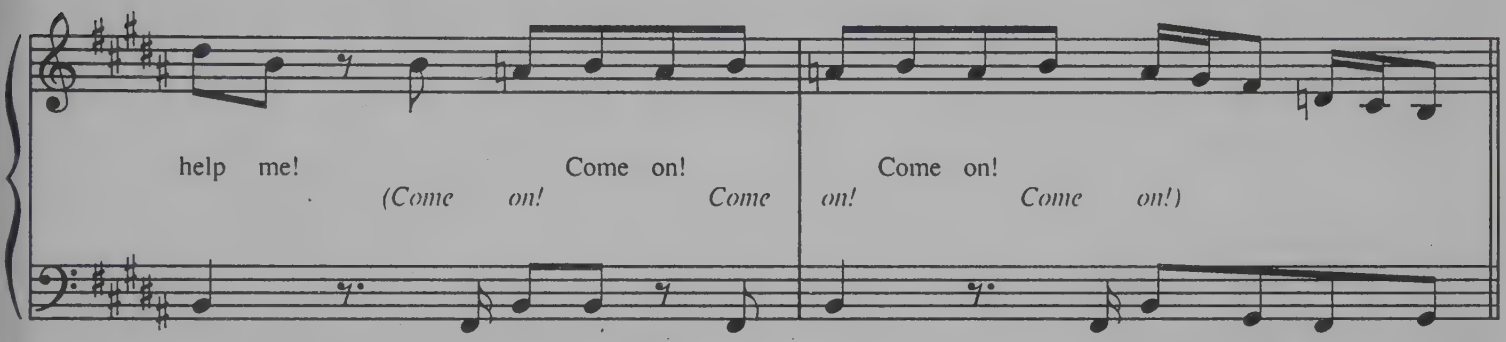
Words and Music by
ALVERTIS ISBELL

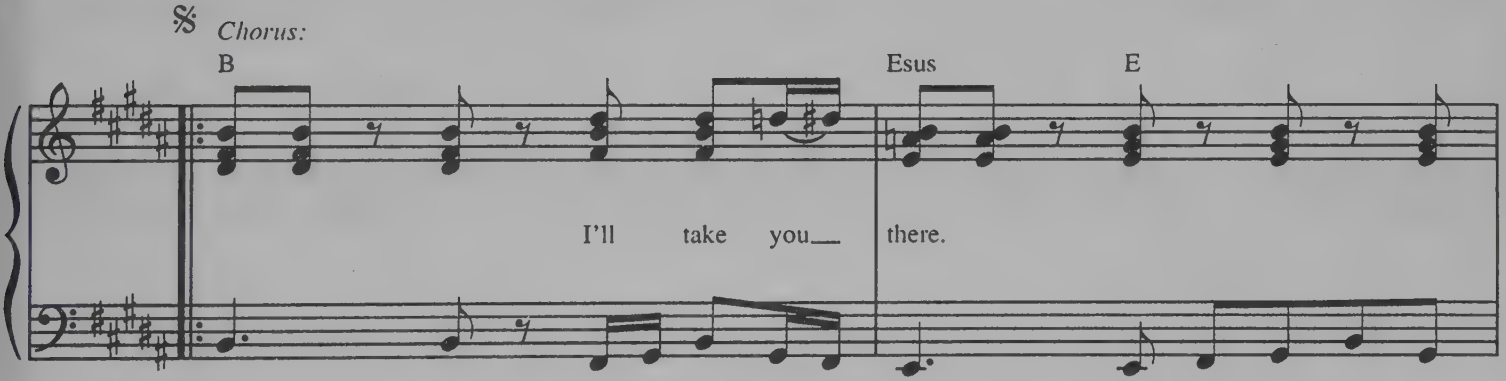


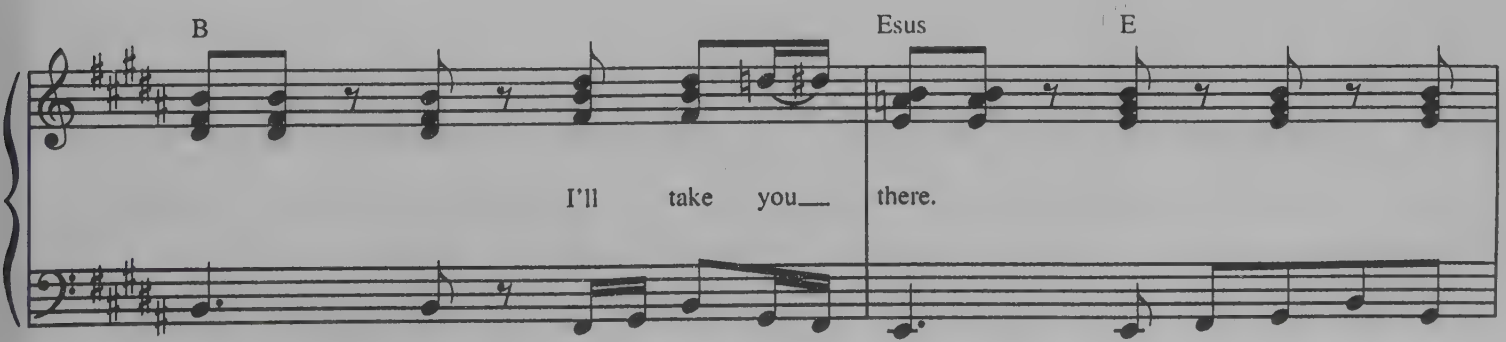
© 1972 EAST/MEMPHIS MUSIC CORP.
Copyright Assigned to IRVING MUSIC, INC. (BMI) 1982
All Rights Reserved

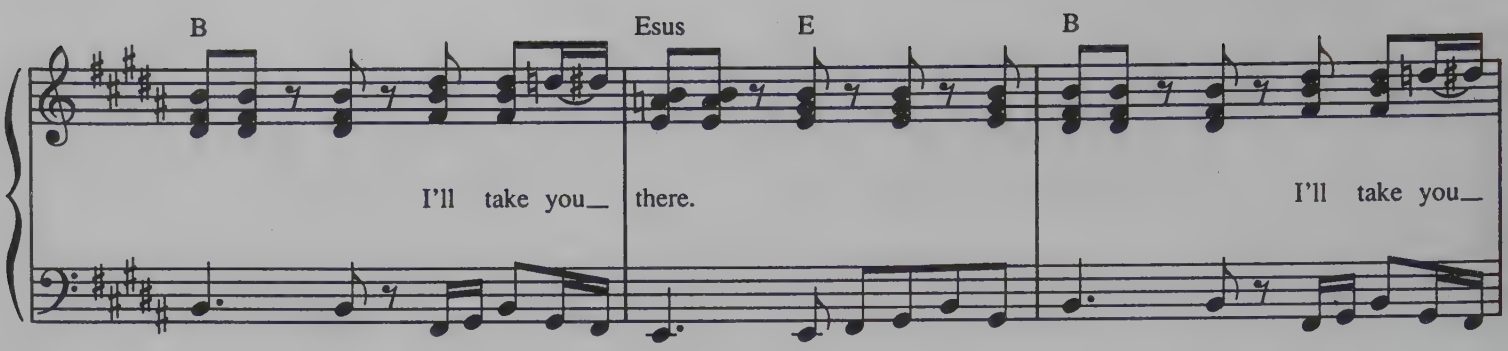

E
B
E
ly - ing to the
rac - es.

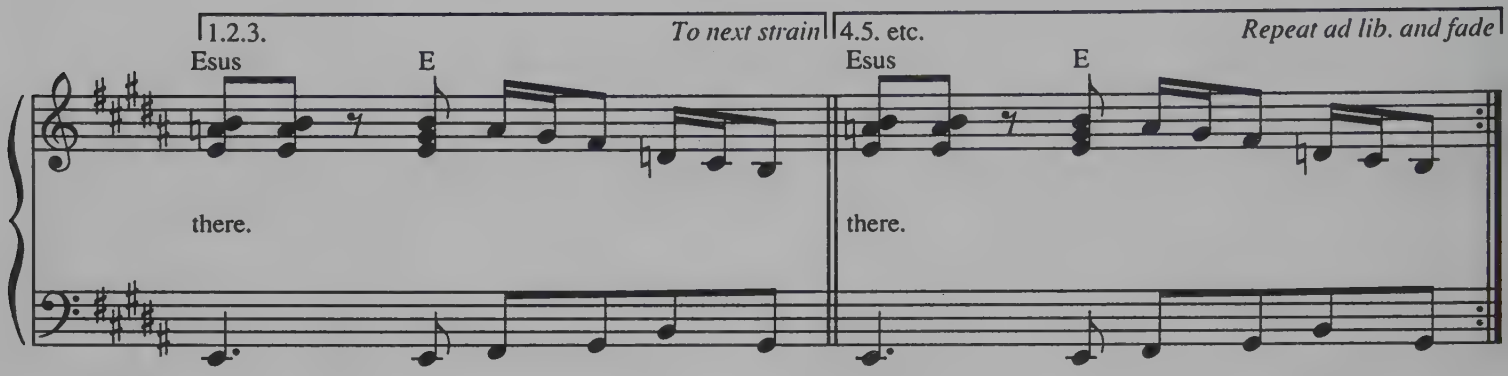

B
N.C.
Help me!
Come on!
(Come on! Come
Come on!
Come on!
Some - bod - y
on! Come on!)


help me!
Come on!
(Come on! Come
Come on!
Come on!
on! Come on!)

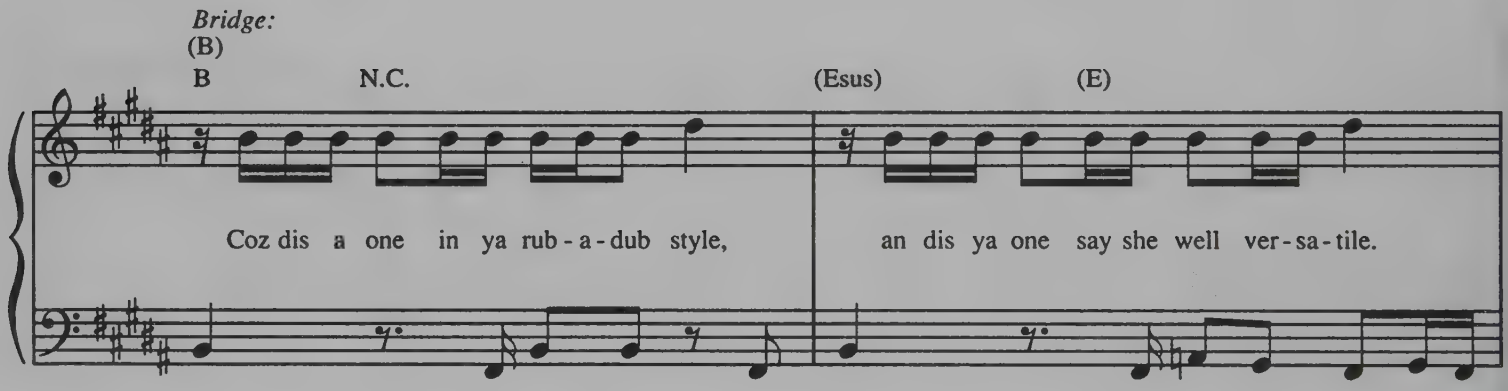

𝄋 Chorus:
B
Esus
E
I'll take you
there.

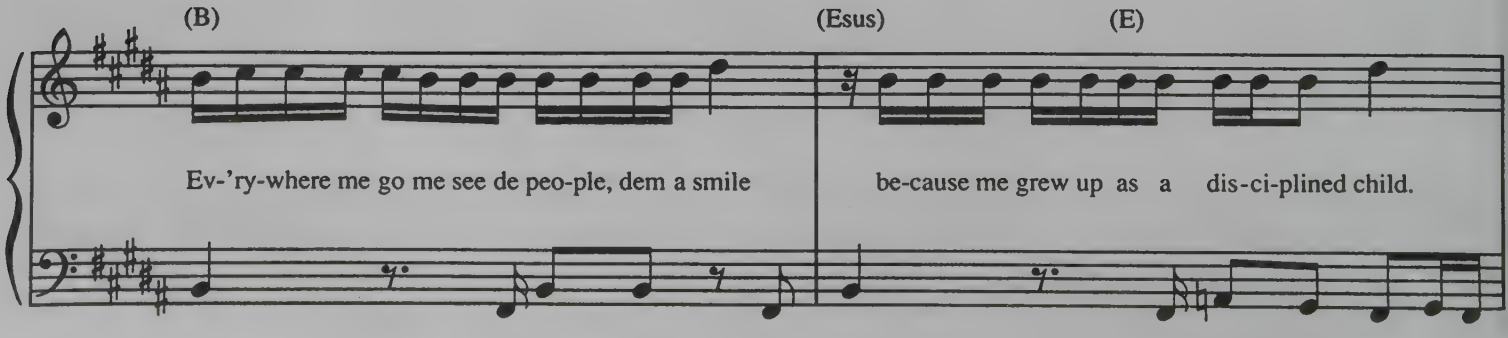

B
Esus
E
I'll take you
there.

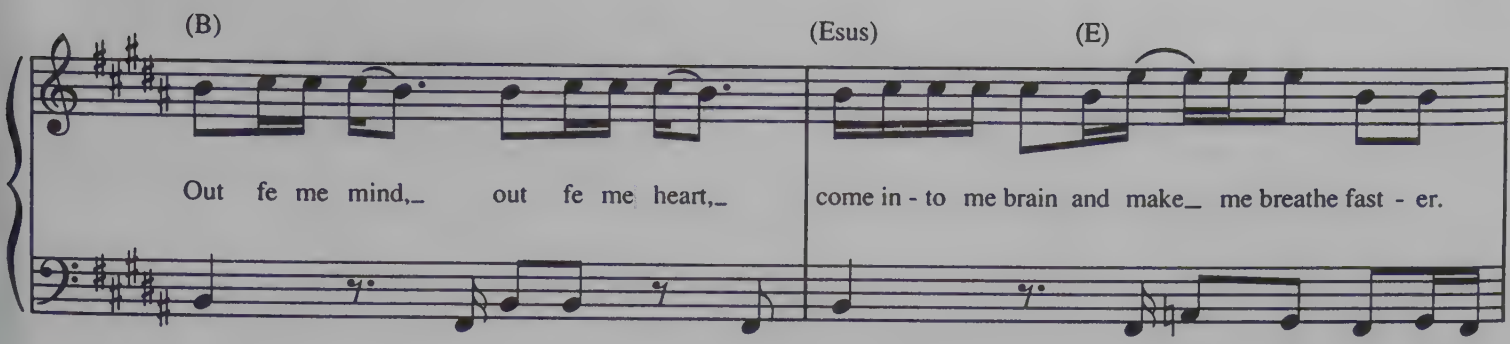

B
Esus
E
B
I'll take you_
there.
I'll take you_

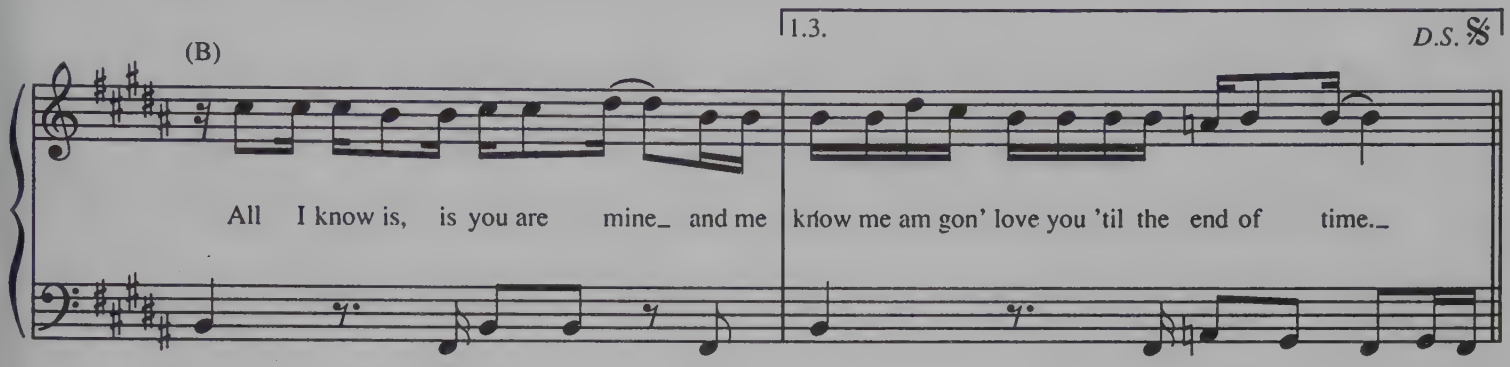

1.2.3.
To next strain
4.5. etc.
Repeat ad lib. and fade
Esus
E
Esus
E
there.
there.

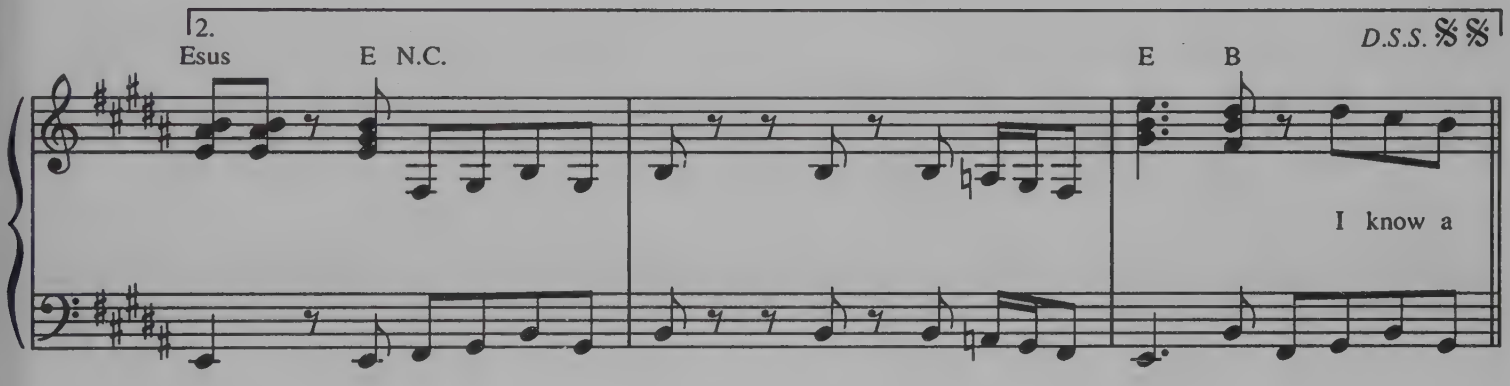
Bridge:


(B)
B
N.C.
(Esus)
(E)
Coz dis a one in ya rub-a-dub style,
an dis ya one say she well ver-sa-tile.


(B)
(Esus)
(E)
Ev-'ry-where me go me see de peo-ple, dem a smile
be-cause me grew up as a dis-ci-plined child.





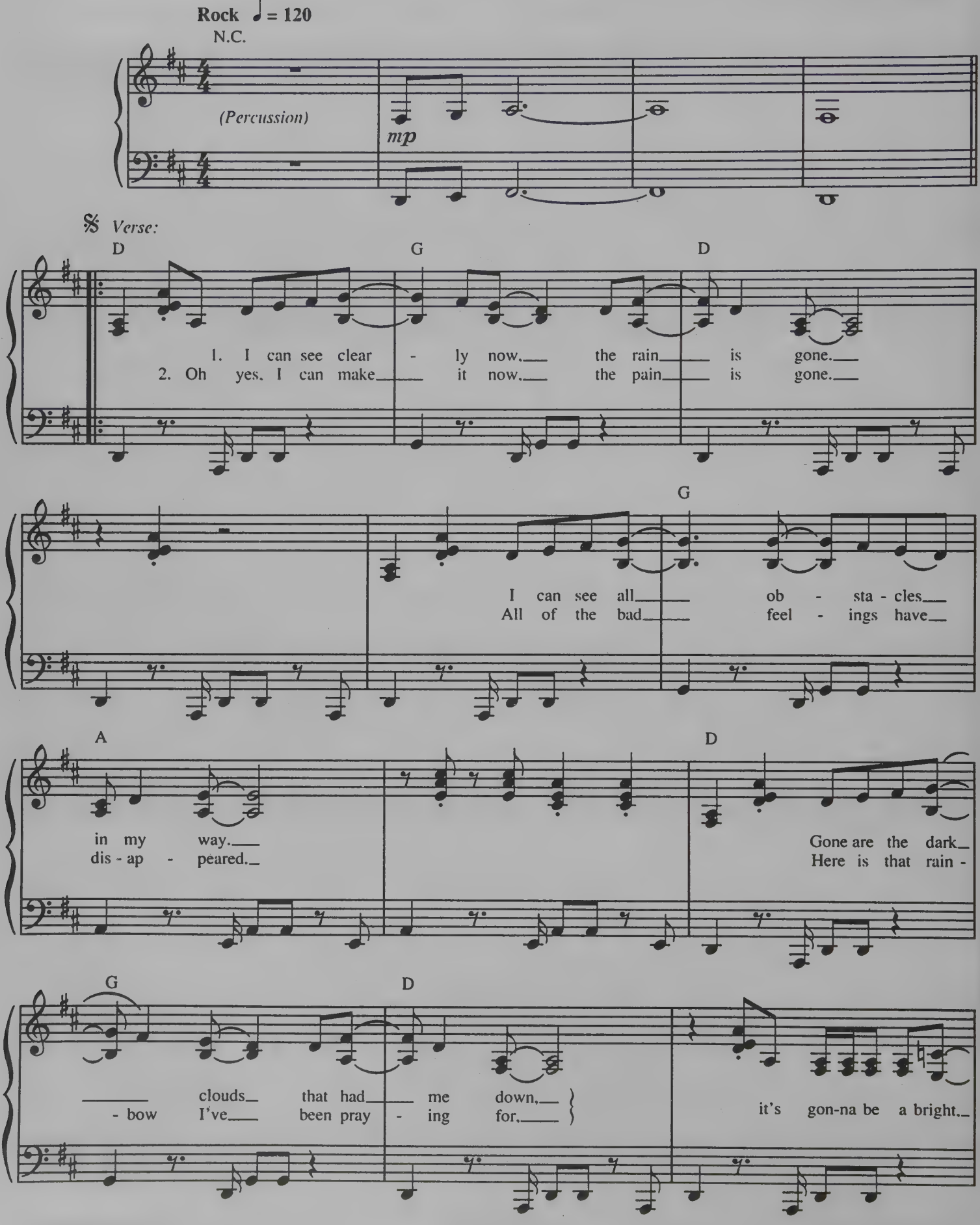


Bridge 2: Instrumental solo
(To Verse:)

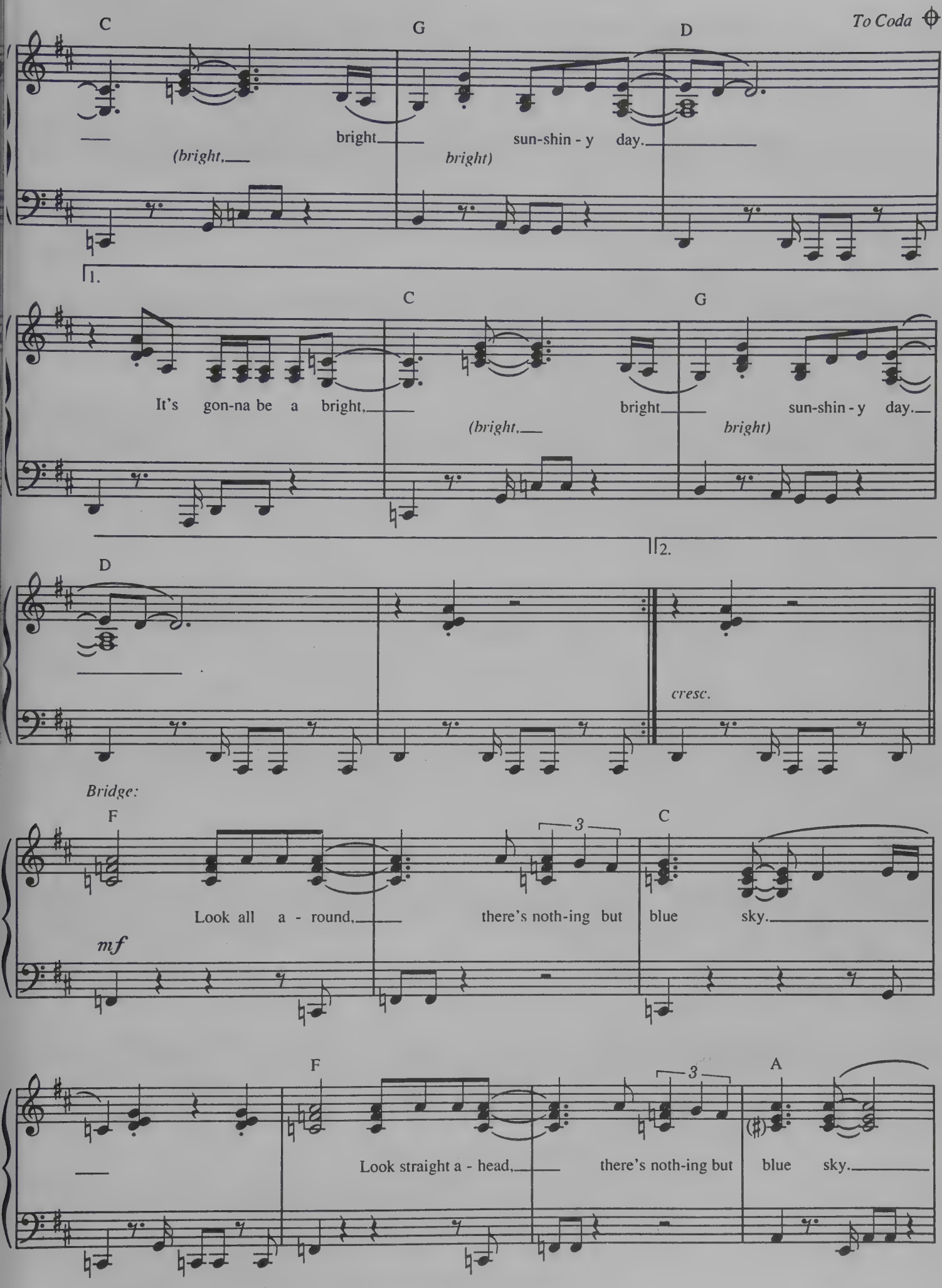
Bridge 3:
You make me feel irie
But turn it to the highest degree.
Will you be there for me?
Love me so but it ain't easy.
You are the one, the one fe me.
Inna me heart you are the boom "shaka d".
Want you fe know that I love you so,
And if we hold on tight then we nah let go.
(To Chorus:)

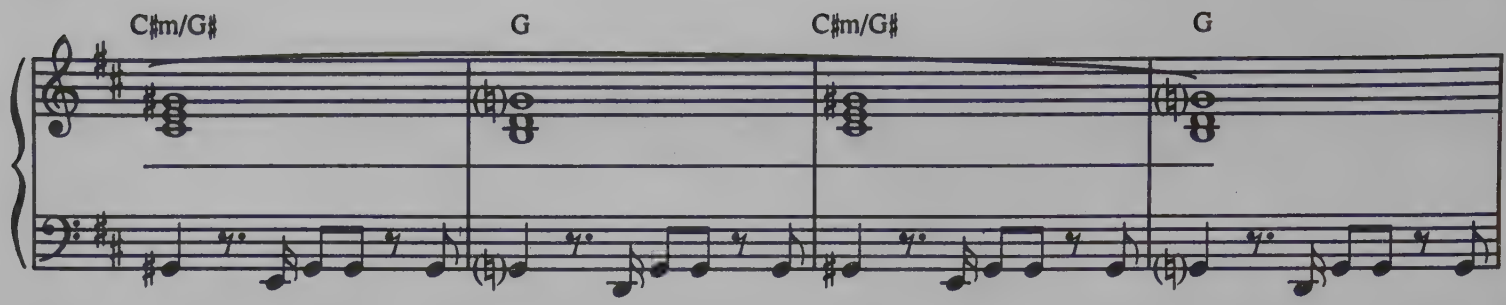
I CAN SEE CLEARLY NOW

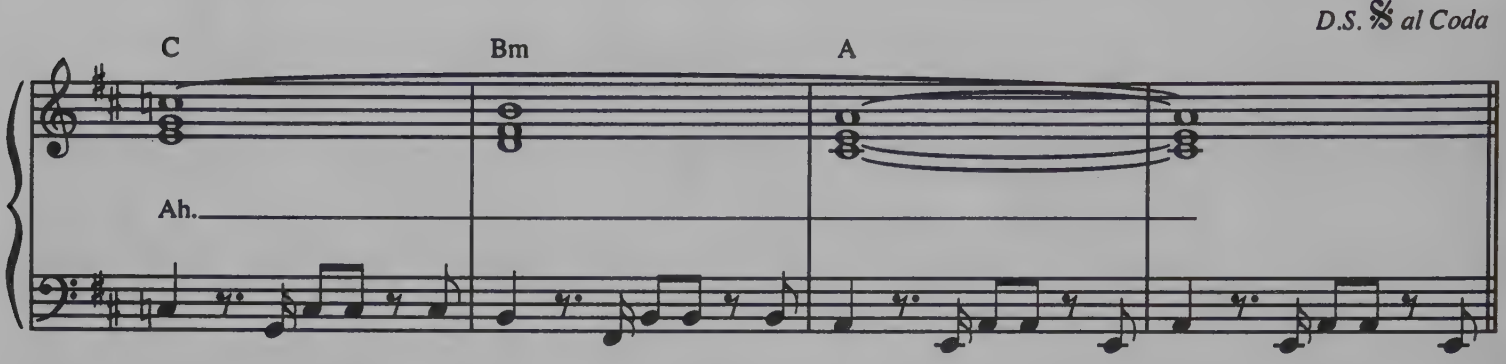
Words and Music by
JOHNNY NASH

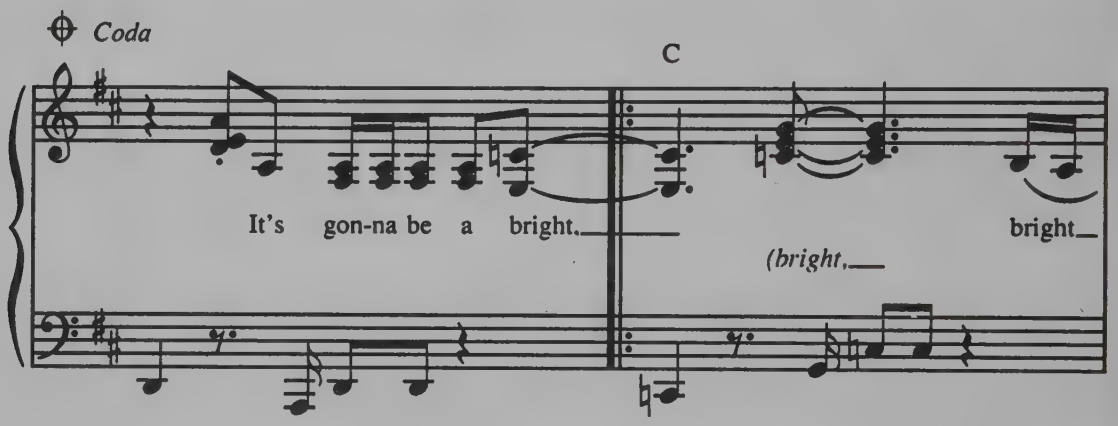


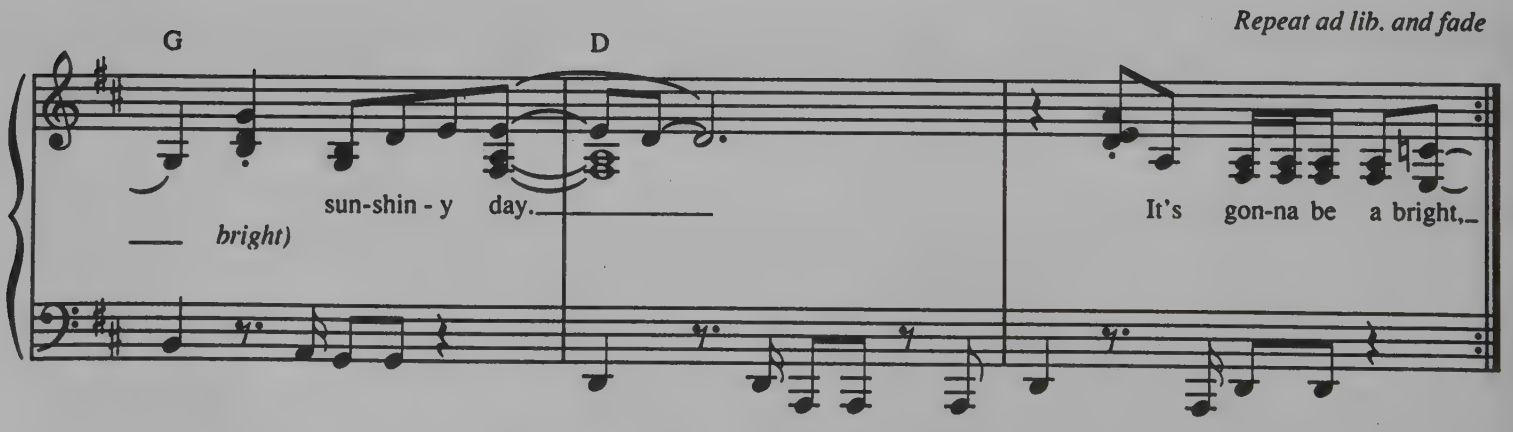
© 1972 DOVAN MUSIC
All Rights Reserved Used by Permission


To Coda
C
G
D
bright
sun-shin - y day.
(bright,
bright)
1.
C
G
It's gon-na be a bright,
bright
sun-shin - y day.
(bright,
bright)
2.
D
cresc.
Bridge:
F
C
3
Look all a - round,
there's noth-ing but
blue sky.
mf
F
A
3
Look straight a - head,
there's noth-ing but
blue sky.







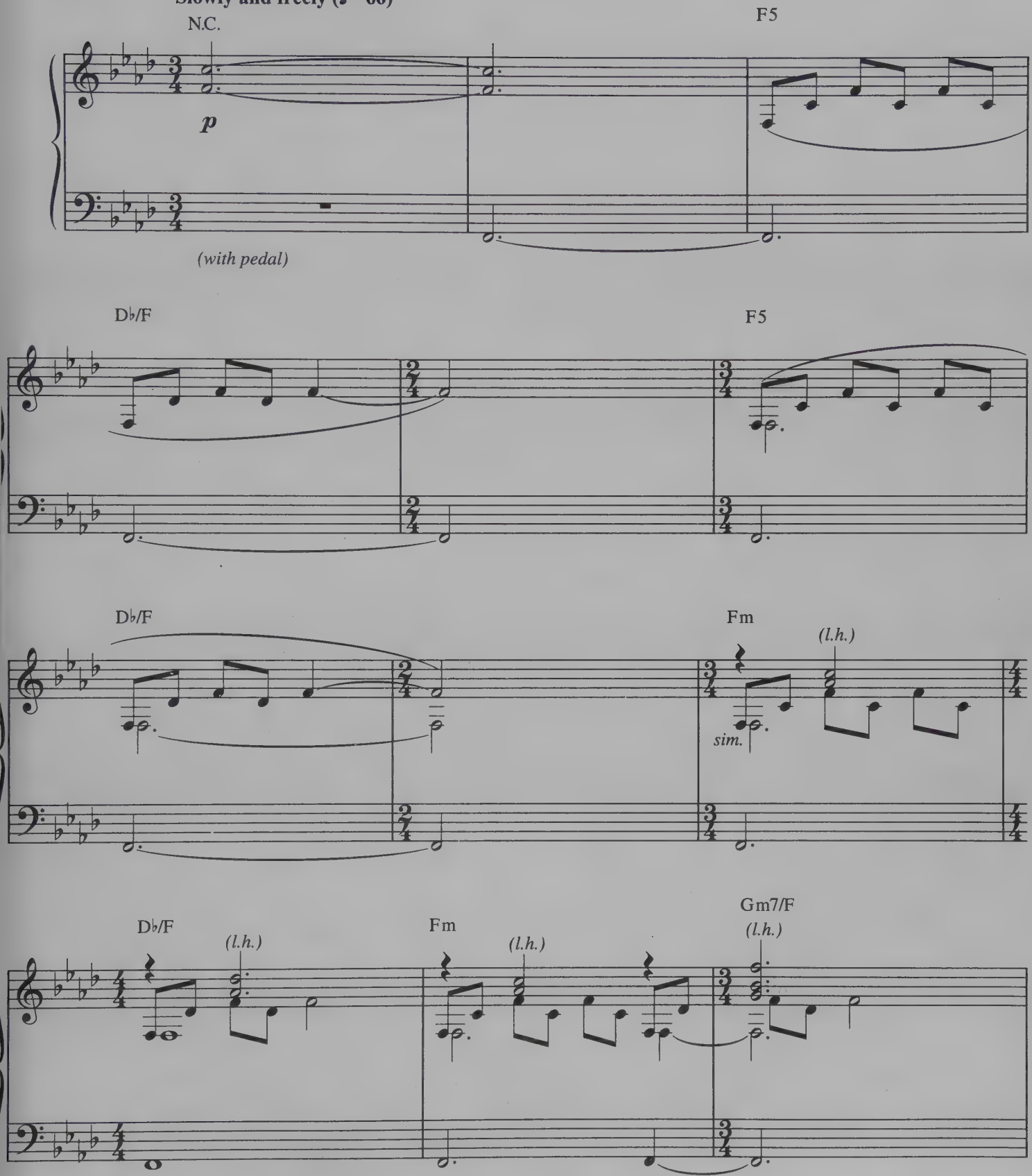


Verse 3:
I can see clearly now, the rain is gone.
I can see all obstacles in my way.
Here is that rainbow I've been praying for,
It's gonna be a bright, bright sunshiny day.
It's gonna be a bright, bright sunshiny day.

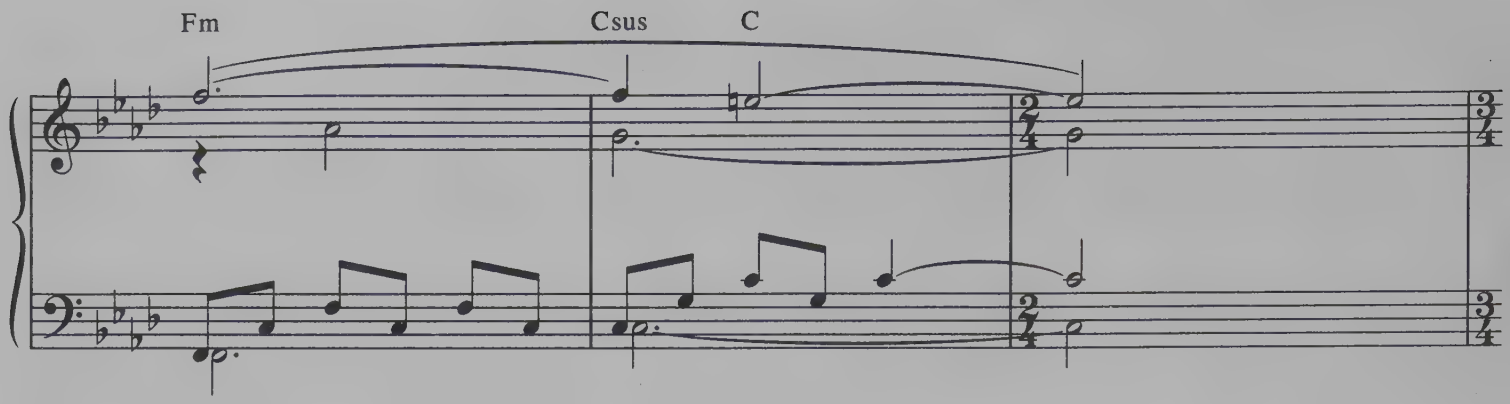
From The Twentieth Century Fox Motion Picture THE THIN RED LINE

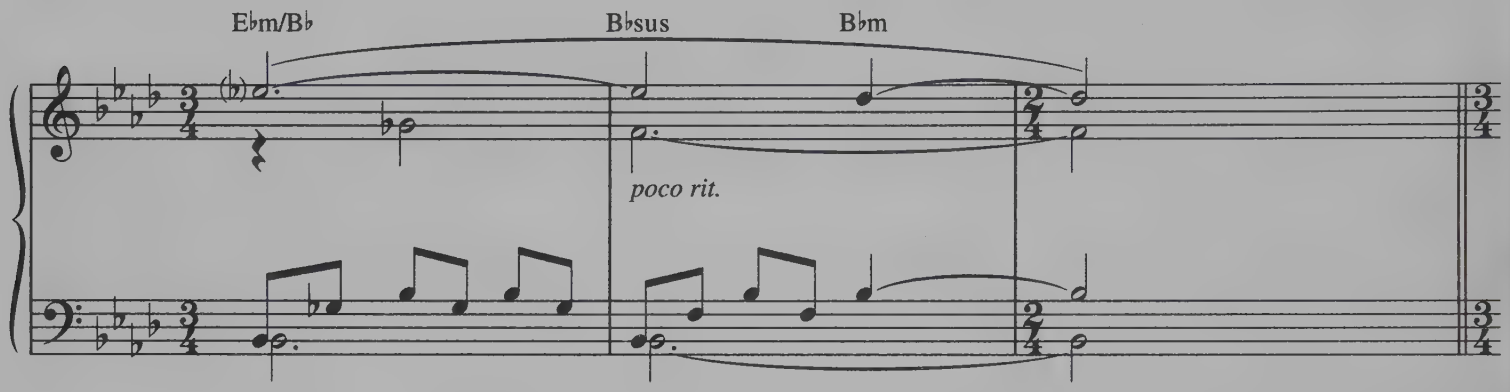
THE LAGOON

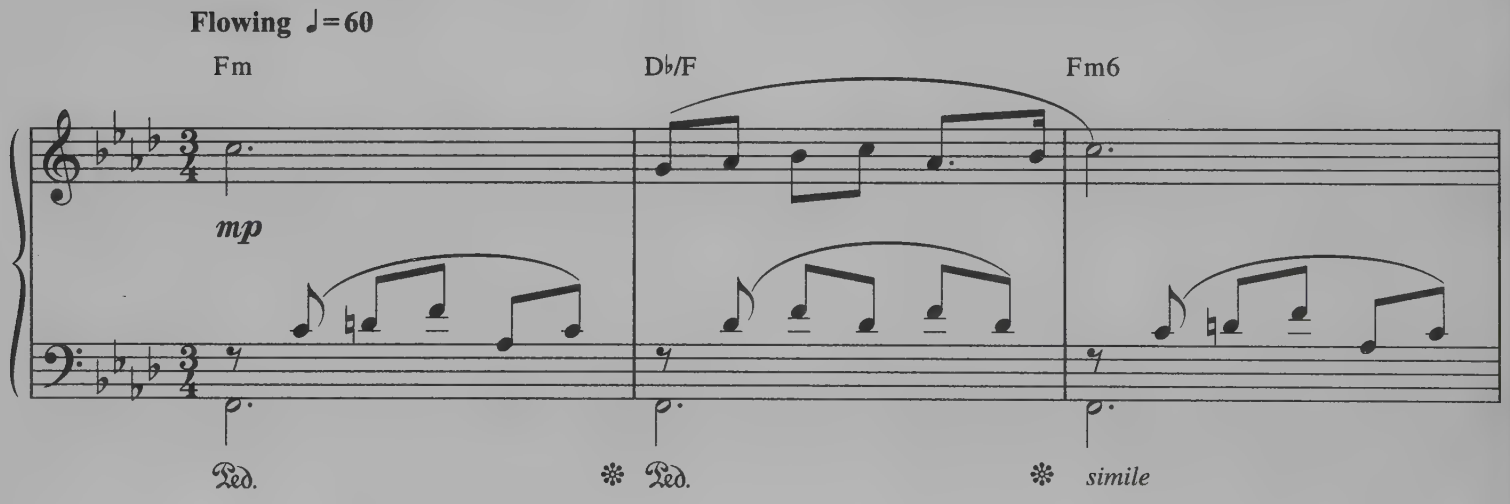
Composed by
HANS ZIMMER

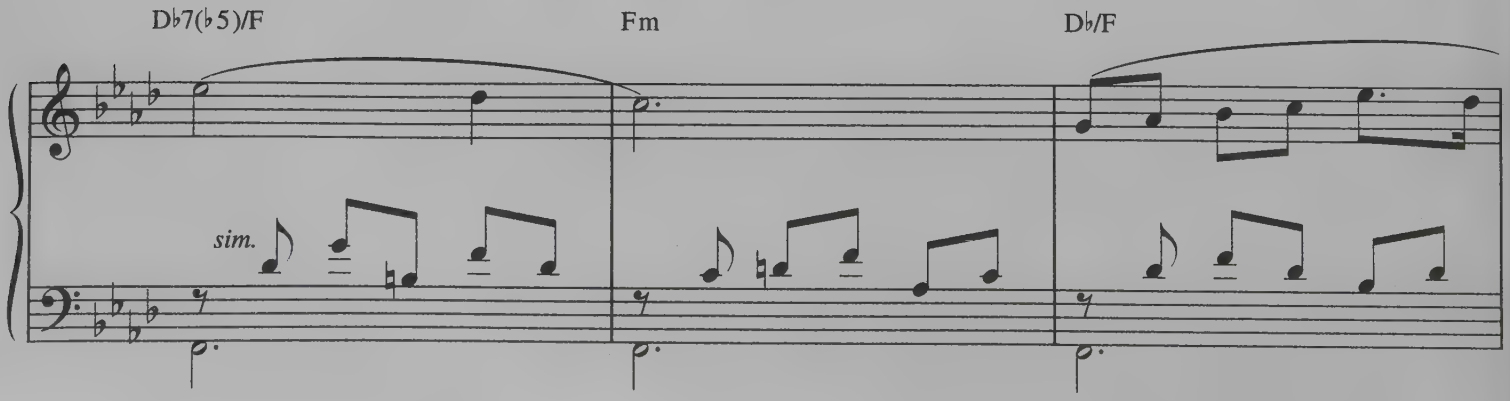


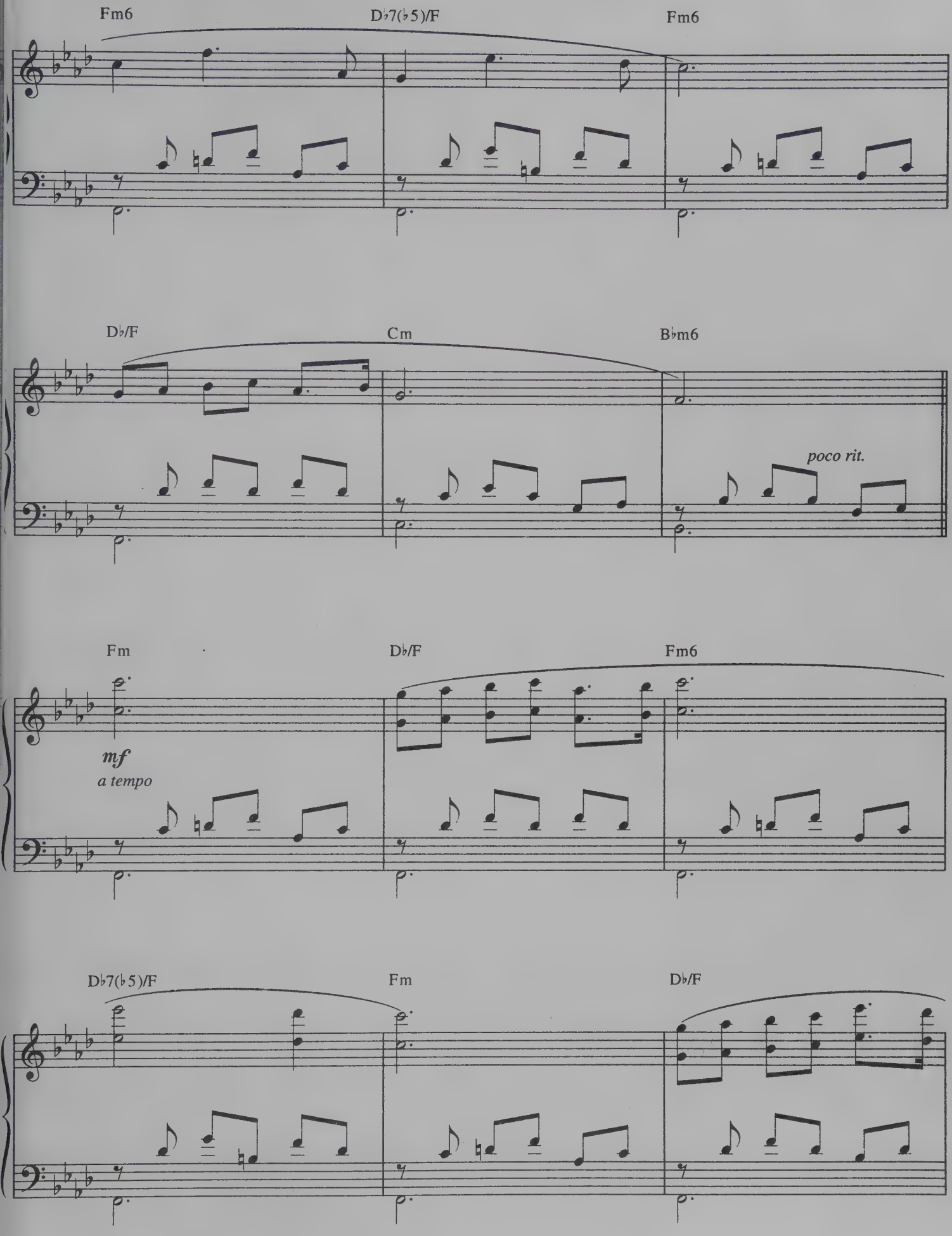
© 1998 T C F MUSIC PUBLISHING, INC. (ASCAP)
All Rights Reserved Used by Permission

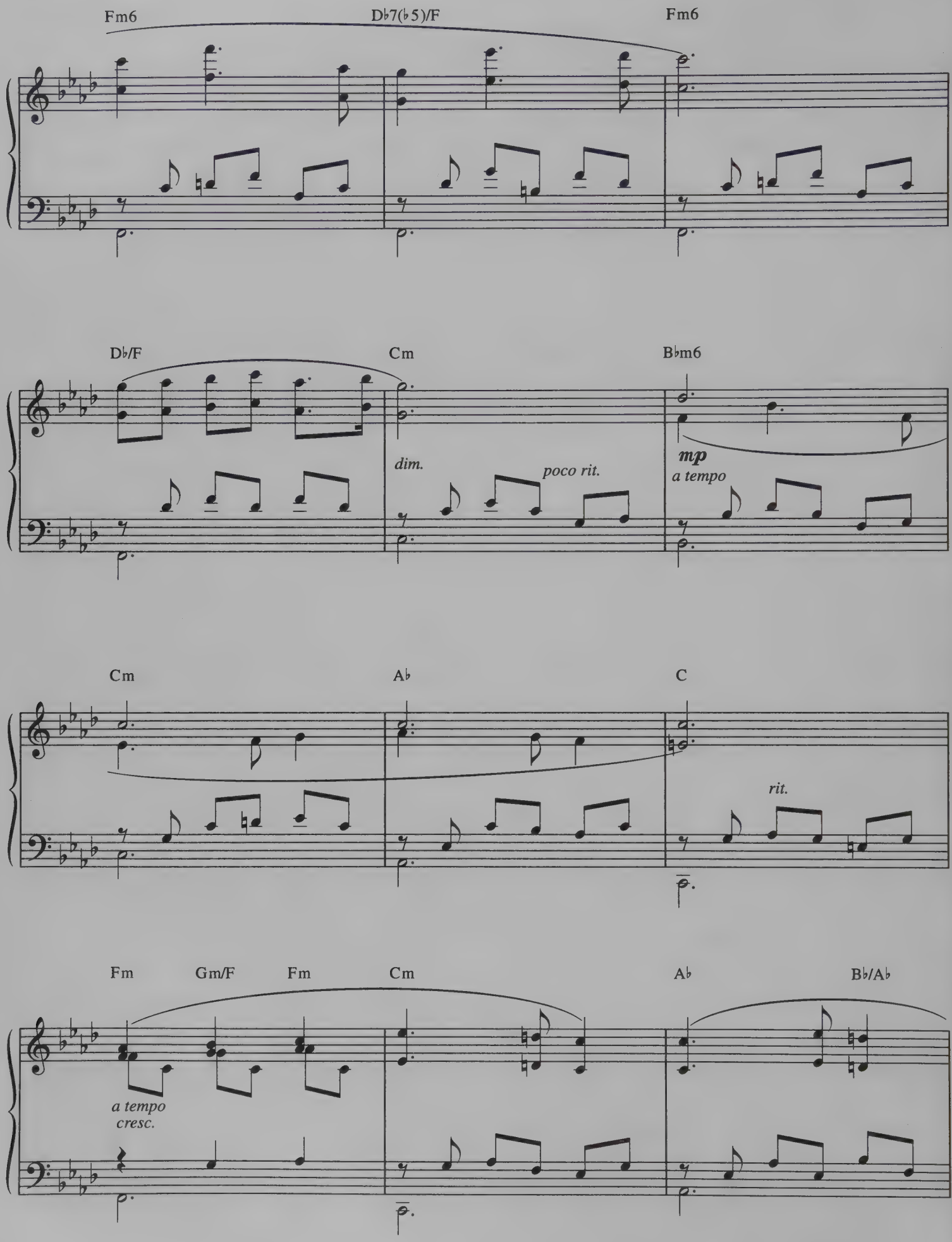

Fm
Csus
C

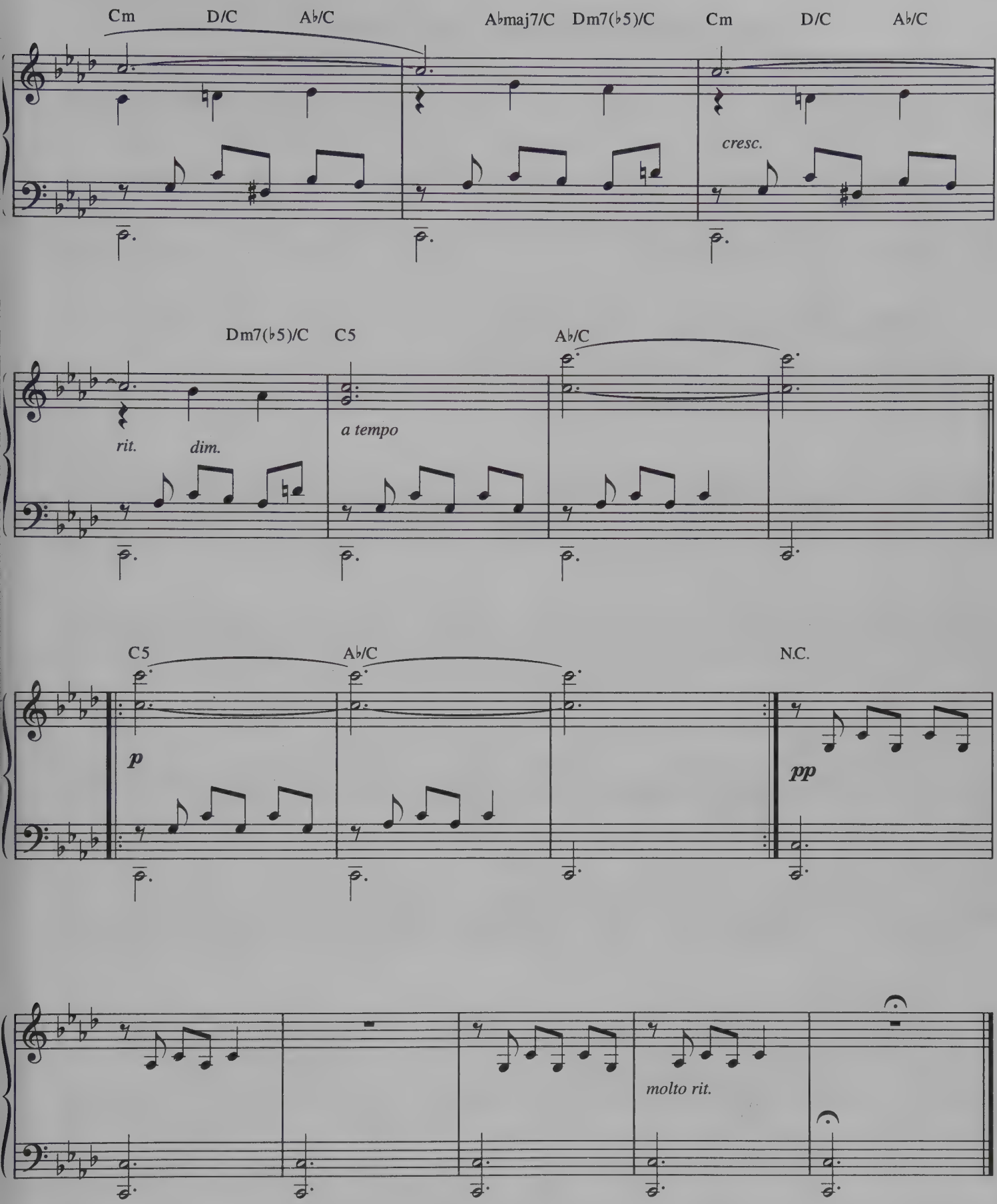

E♭m/B♭
B♭sus
B♭m
poco rit.


Flowing ♩=60
Fm
D♭/F
Fm6
mp
Ped.
Ped.
simile


D♭7(♭5)/F
Fm
D♭/F
sim.

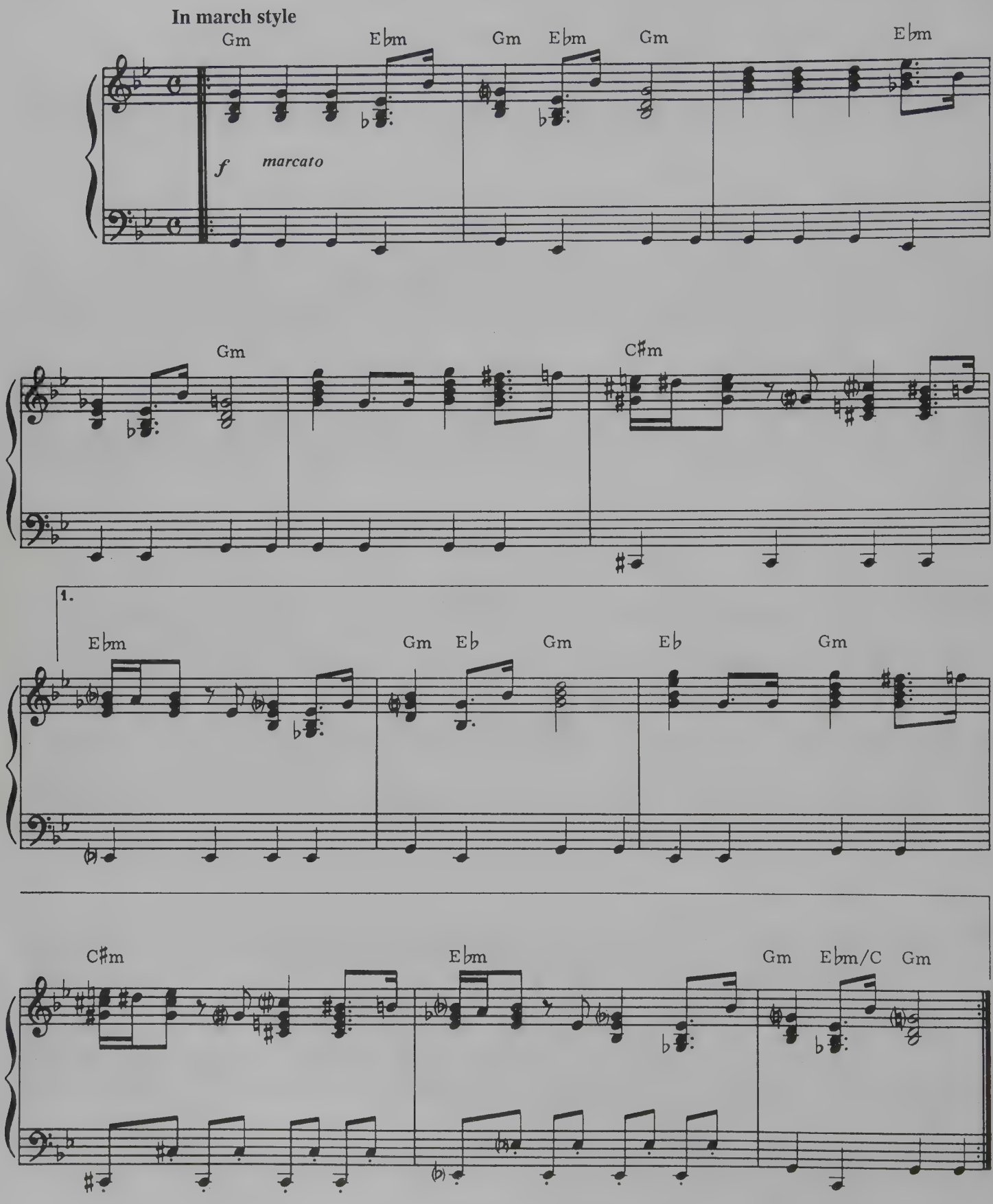

Fm6
D♭7(♭5)/F
Fm6
D♭/F
Cm
B♭m6
poco rit.
Fm
D♭/F
Fm6
mf
a tempo
D♭7(♭5)/F
Fm
D♭/F


Fm6
D♭7(♭5)/F
Fm6
D♭/F
Cm
B♭m6
dim.
poco rit.
mp
a tempo
Cm
A♭
C
rit.
Fm
Gm/F
Fm
Cm
A♭
B♭/A♭
a tempo
cresc.

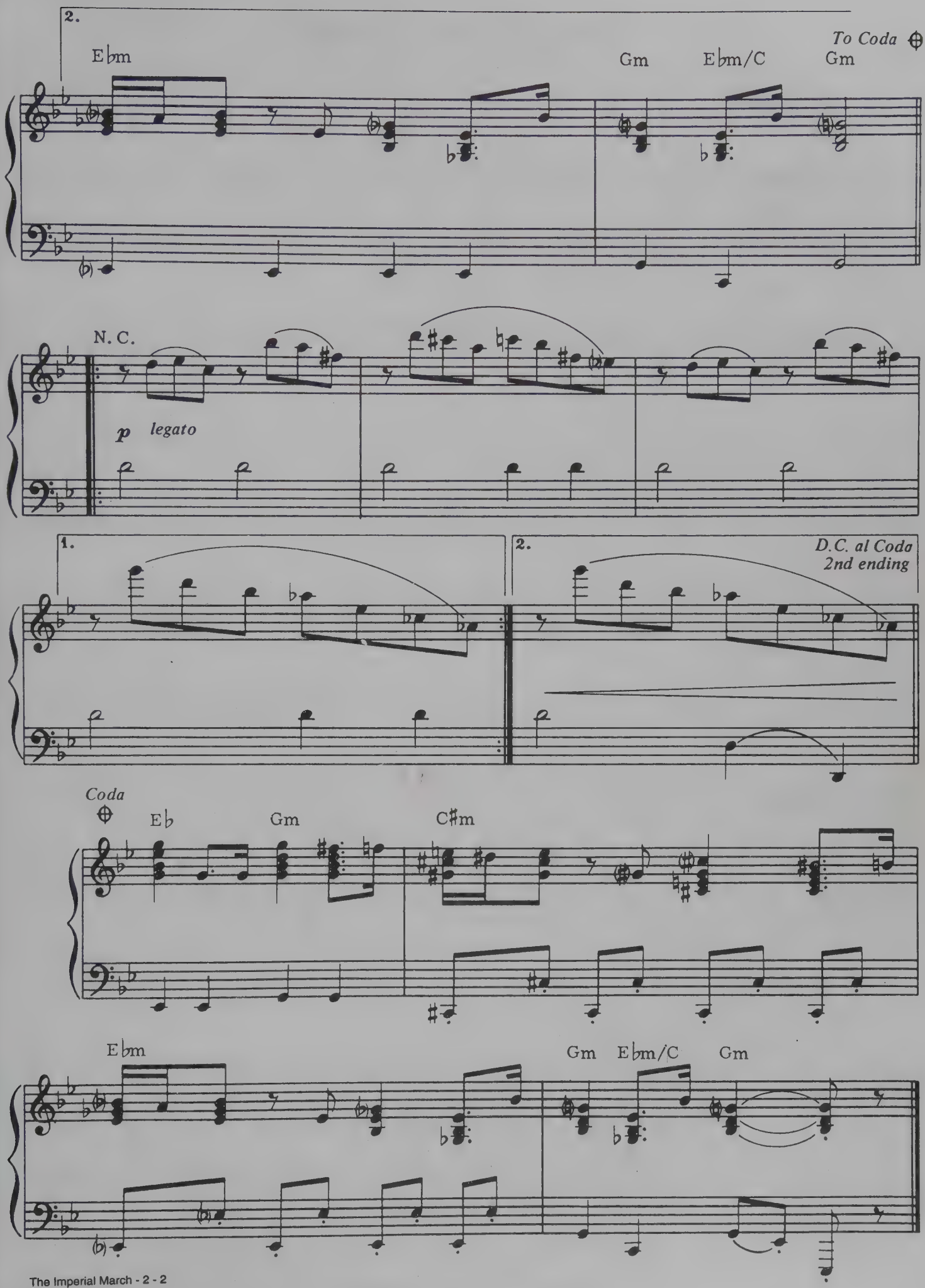

Cm
D/C
A♭/C
A♭maj7/C
Dm7(♭5)/C
Cm
D/C
A♭/C
cresc.
Dm7(♭5)/C
C5
A♭/C
rit.
dim.
a tempo
C5
A♭/C
N.C.
p
pp
molto rit.

THE IMPERIAL MARCH

Music by
JOHN WILLIAMS

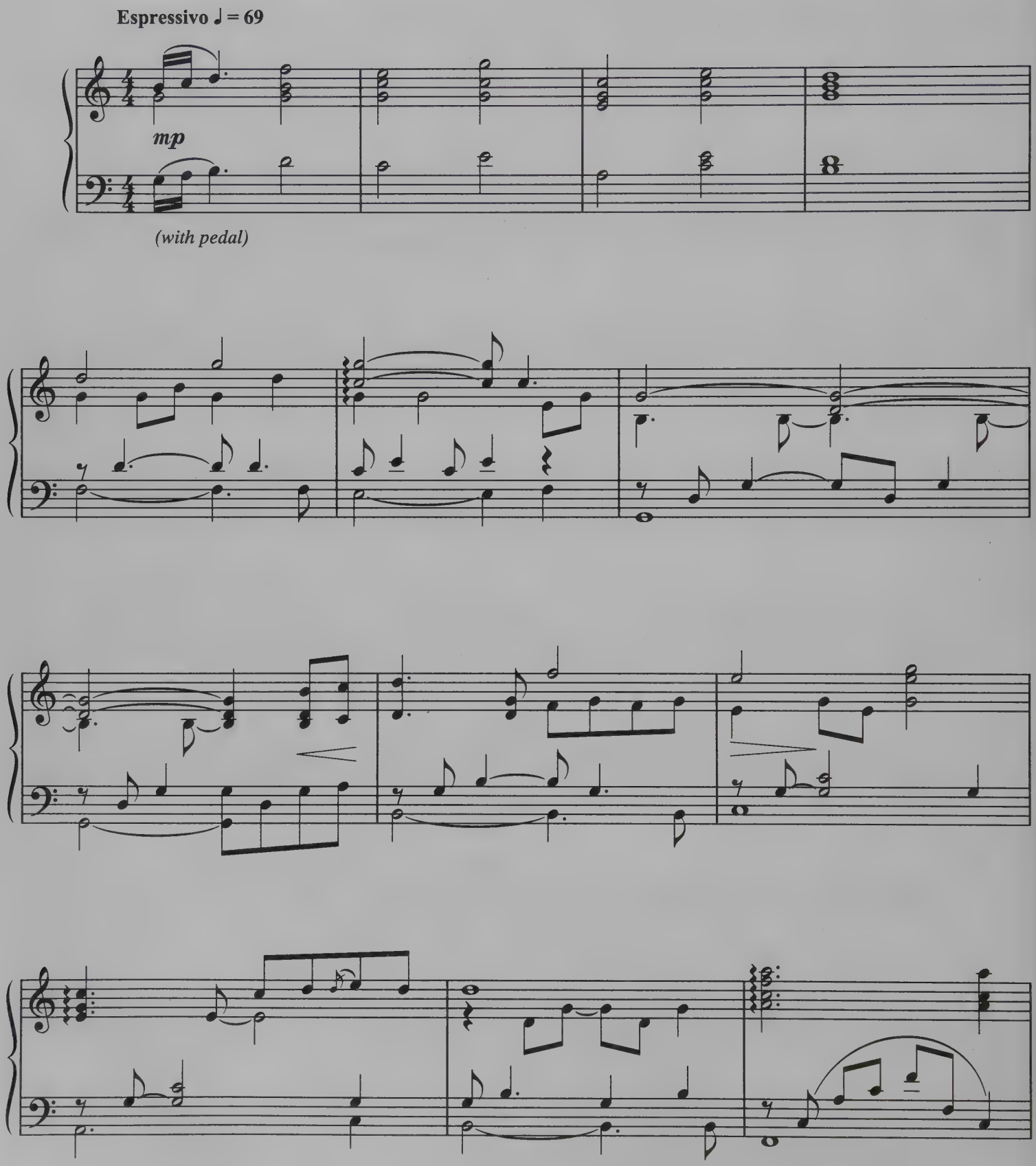


© 1980 WARNER-TAMERLANE PUBLISHING CORP. and BANTHA MUSIC
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP.
All Rights Reserved

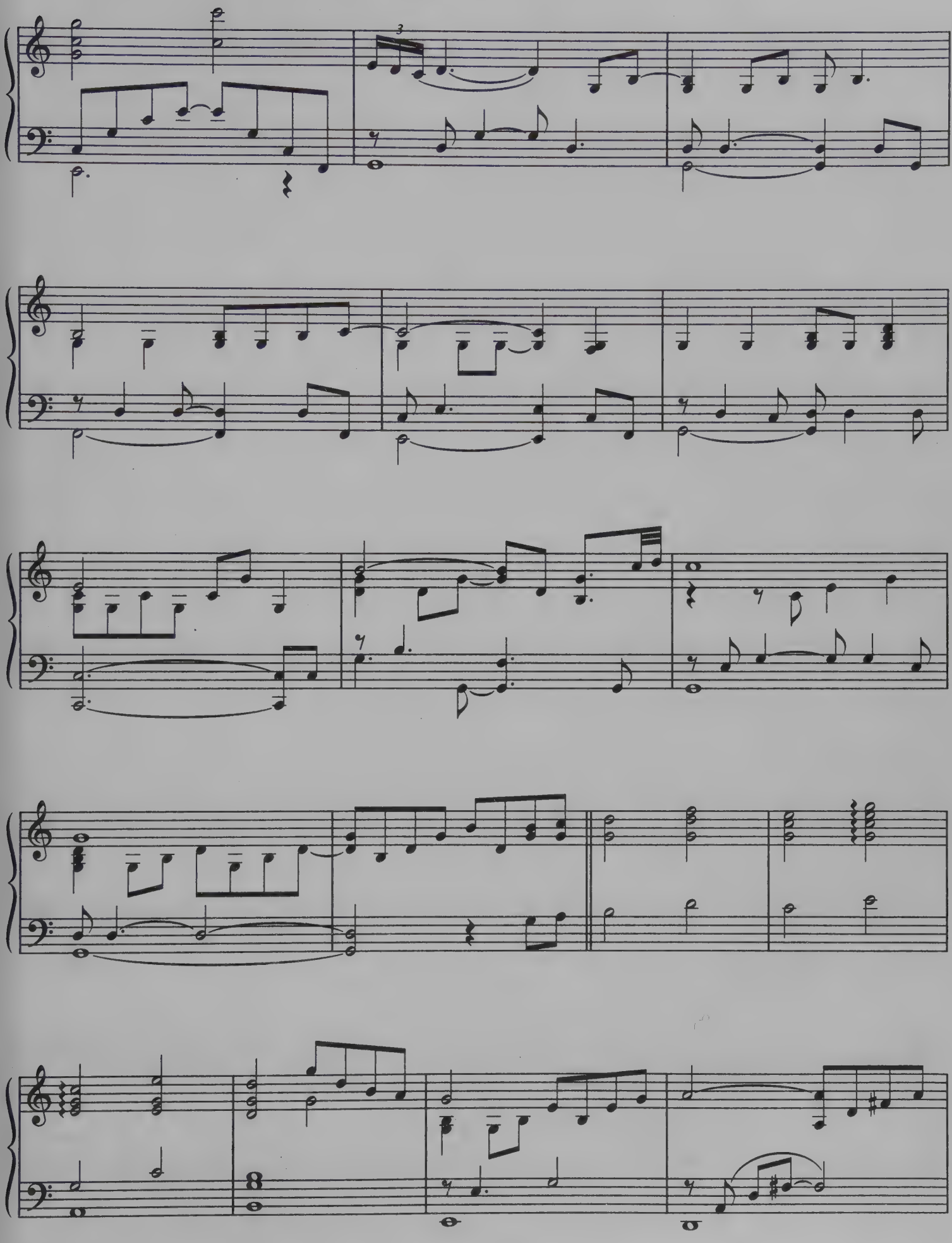

2.
To Coda
Ebm
Gm
Ebm/C
Gm
N. C.
p legato
1.
2.
D.C. al Coda
2nd ending
Coda
Eb
Gm
C♯m
Ebm
Gm
Ebm/C
Gm

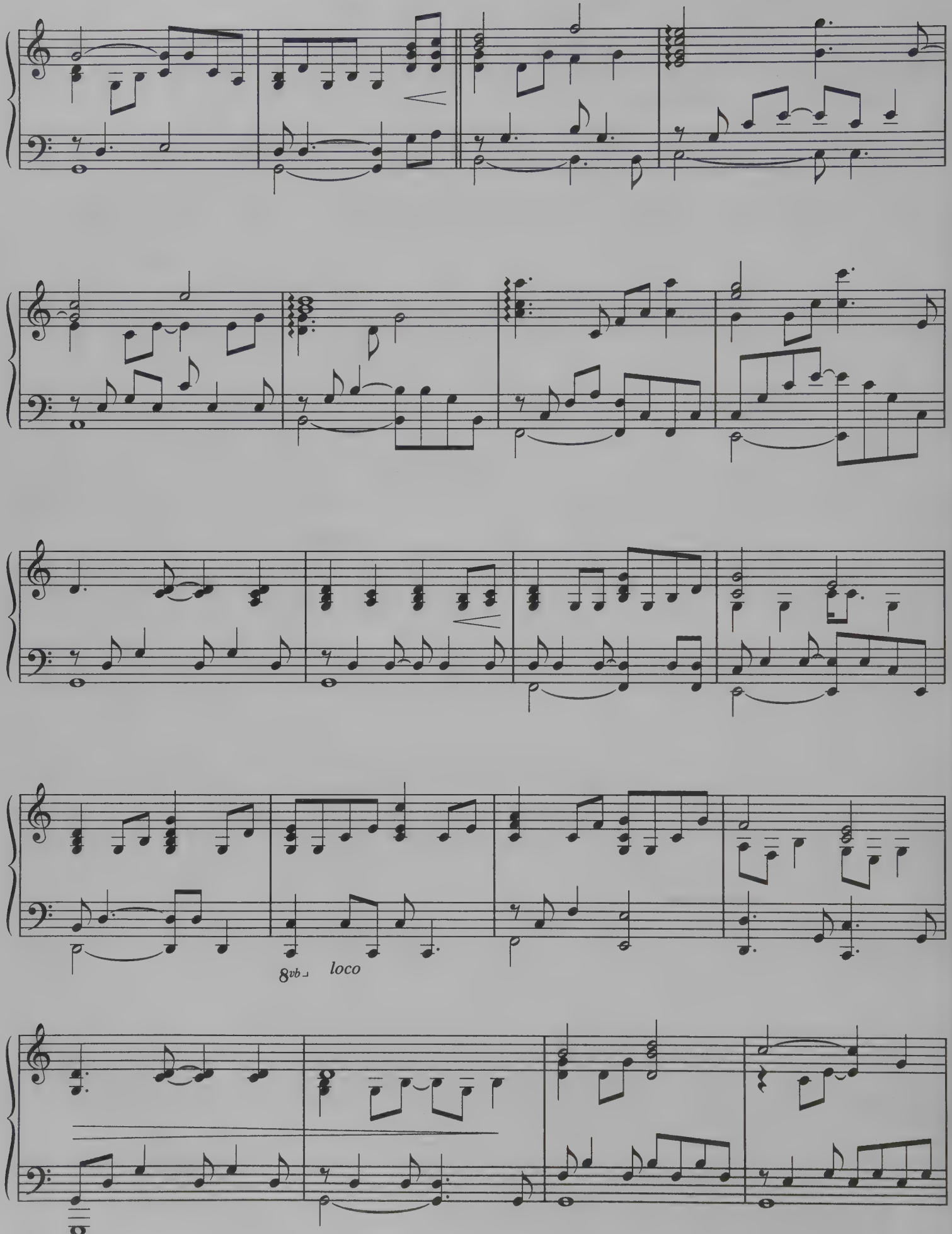
THE IRON GIANT

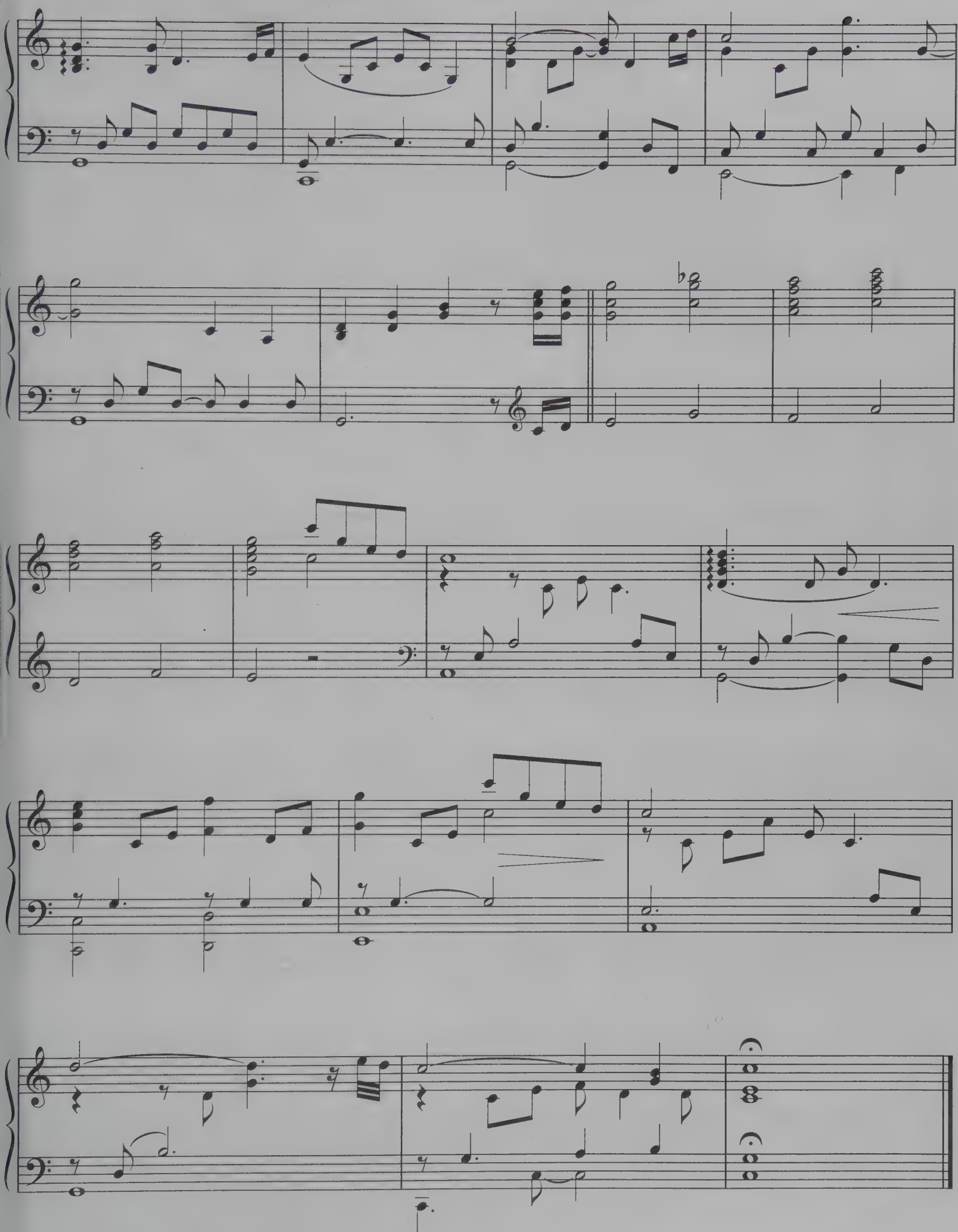
Music by
MICHAEL KAMEN



© 1999 WARNER-TAMERLANE PUBLISHING CORP.
All Rights Reserved




8vb
loco

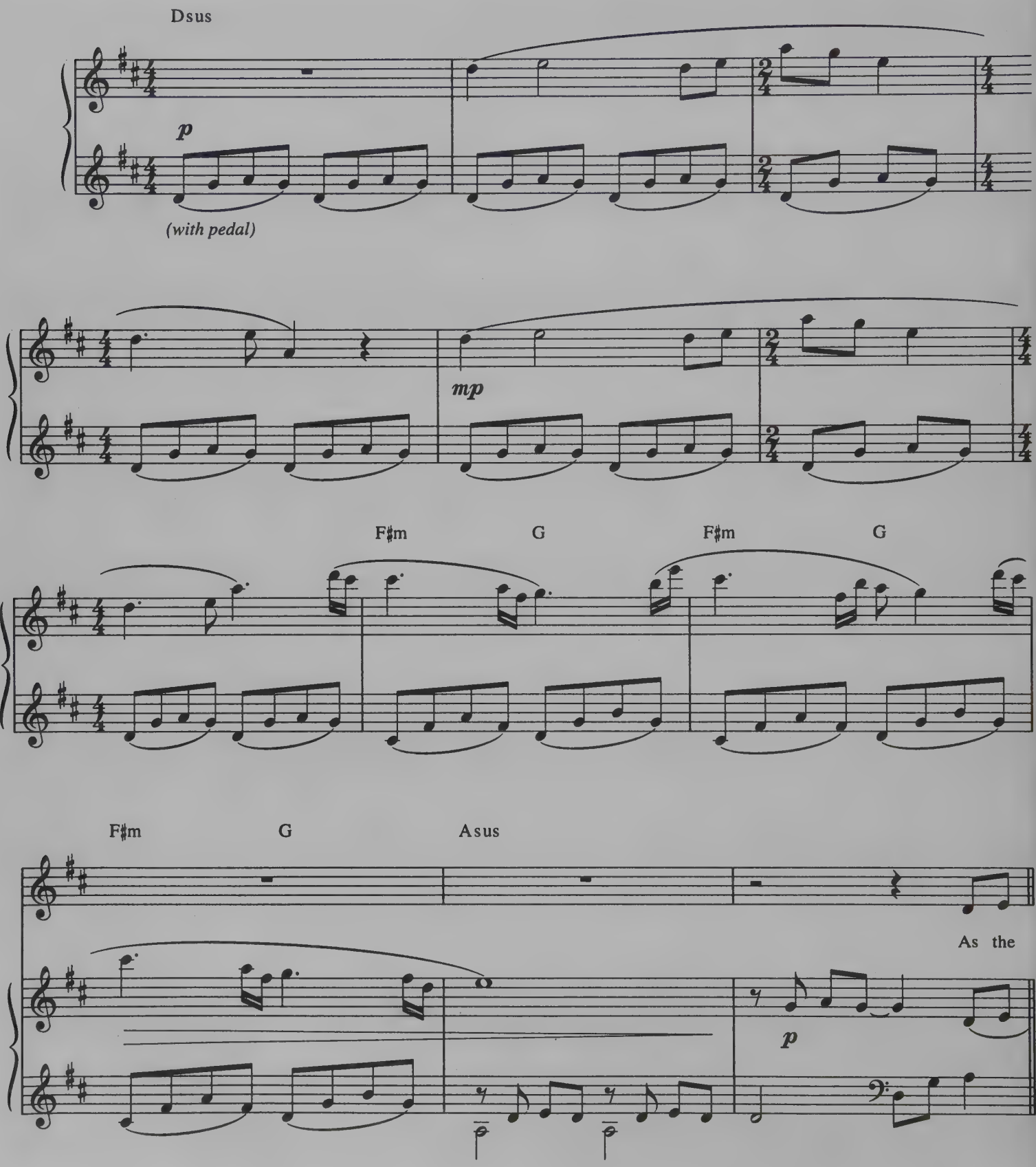


From the Motion Picture "A LITTLE PRINCESS"

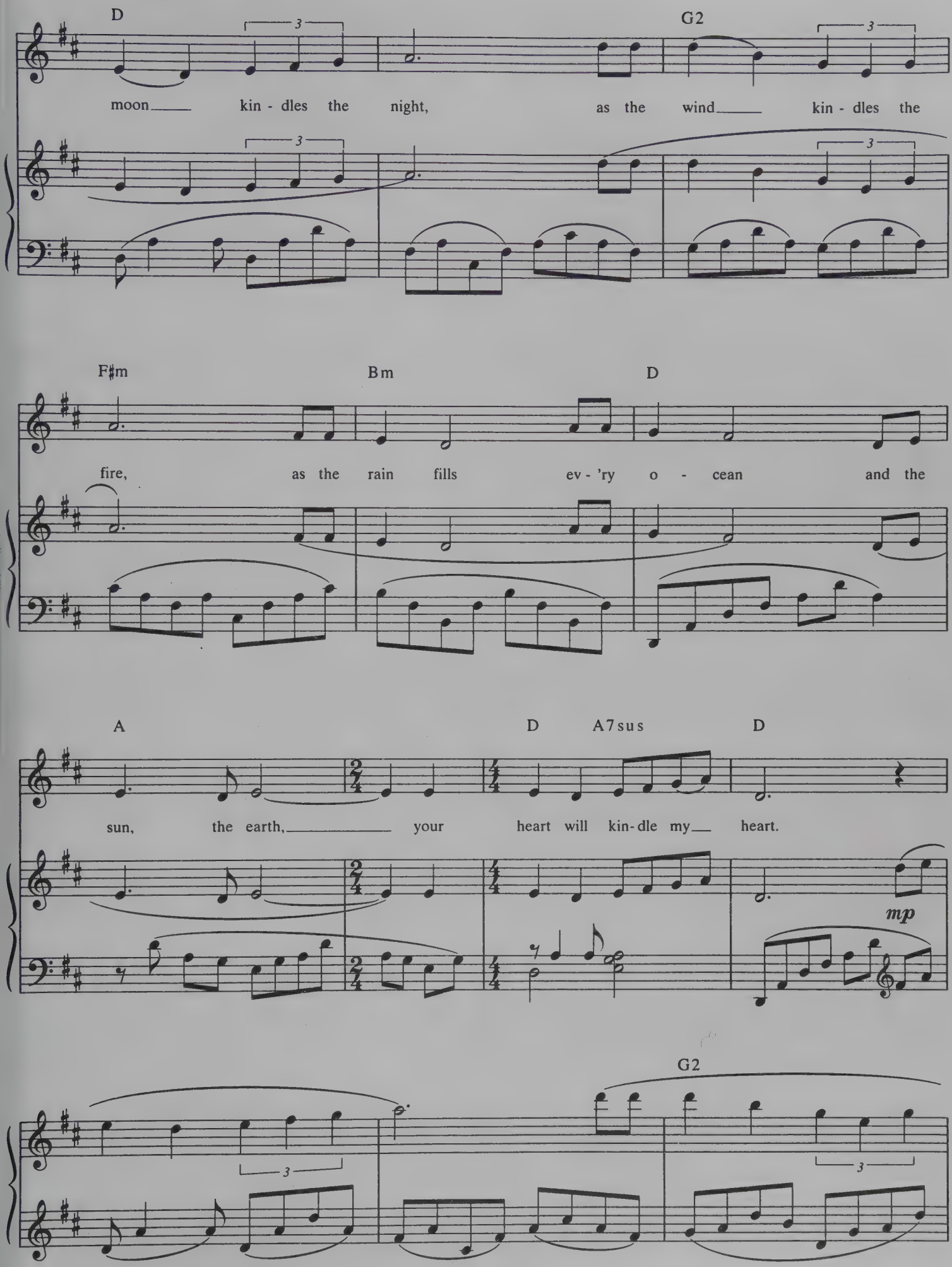
KINDLE MY HEART

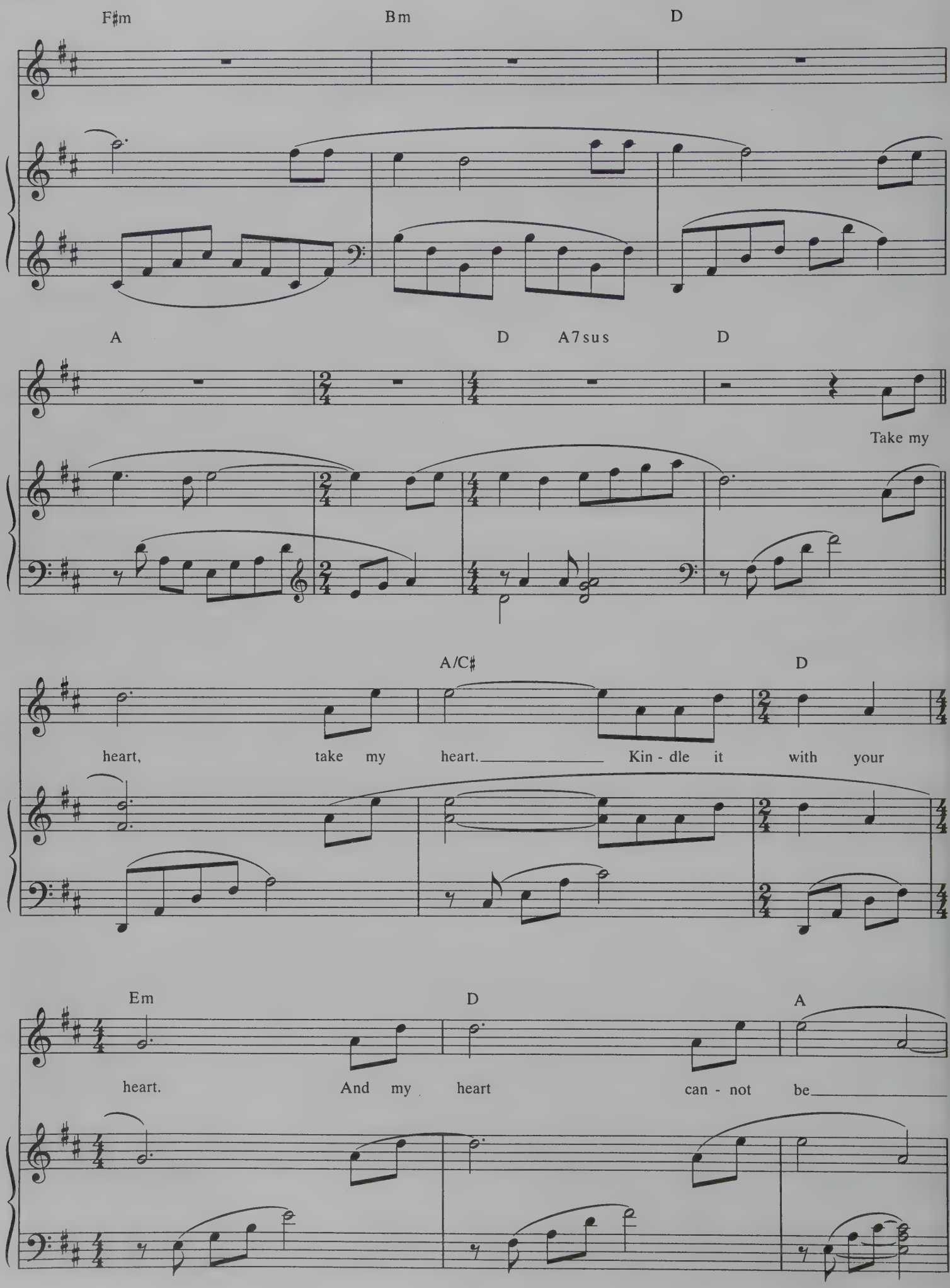
Words and Music by
PATRICK DOYLE

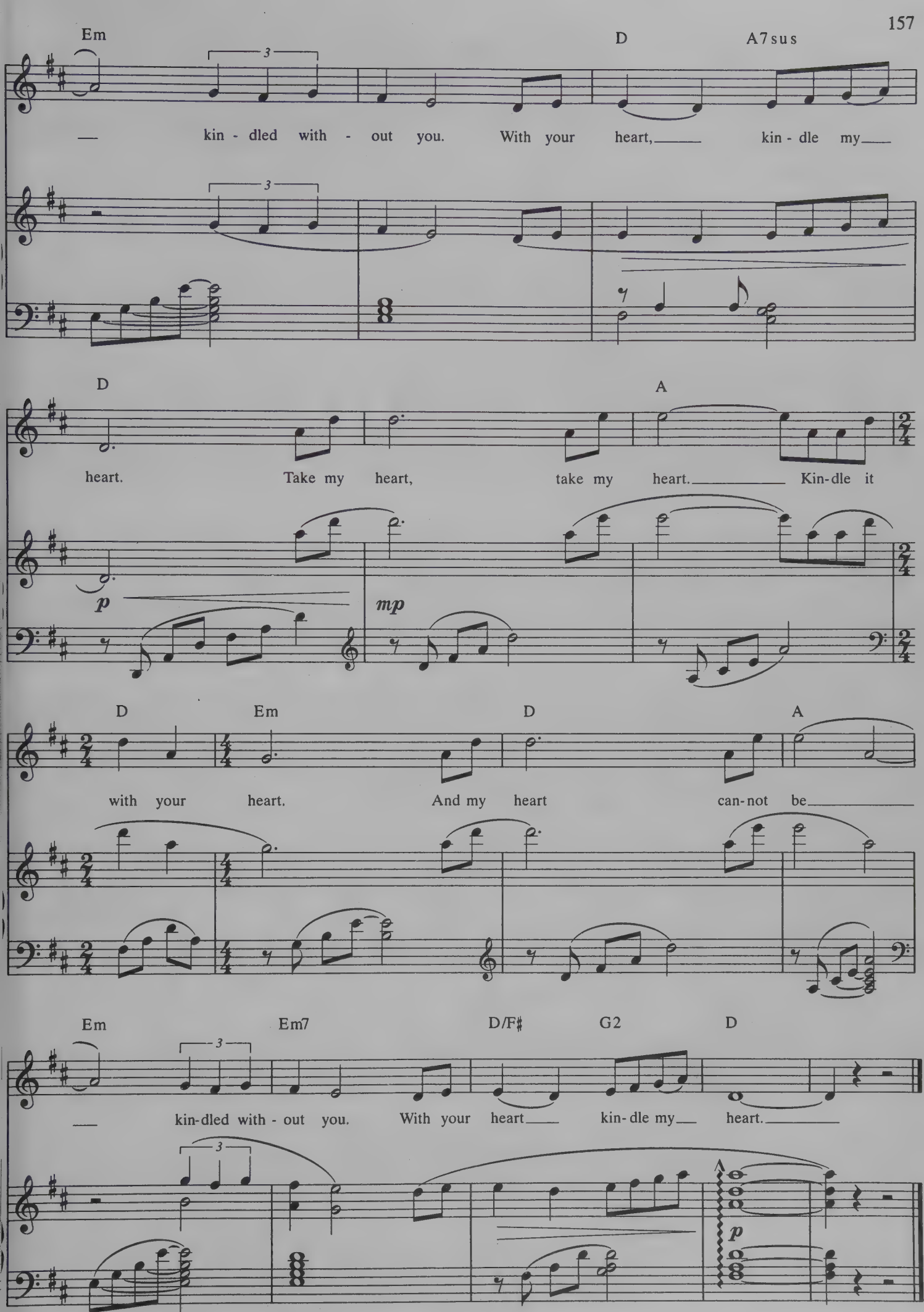
Moderately



© 1995 WB MUSIC CORP.
All Rights Reserved

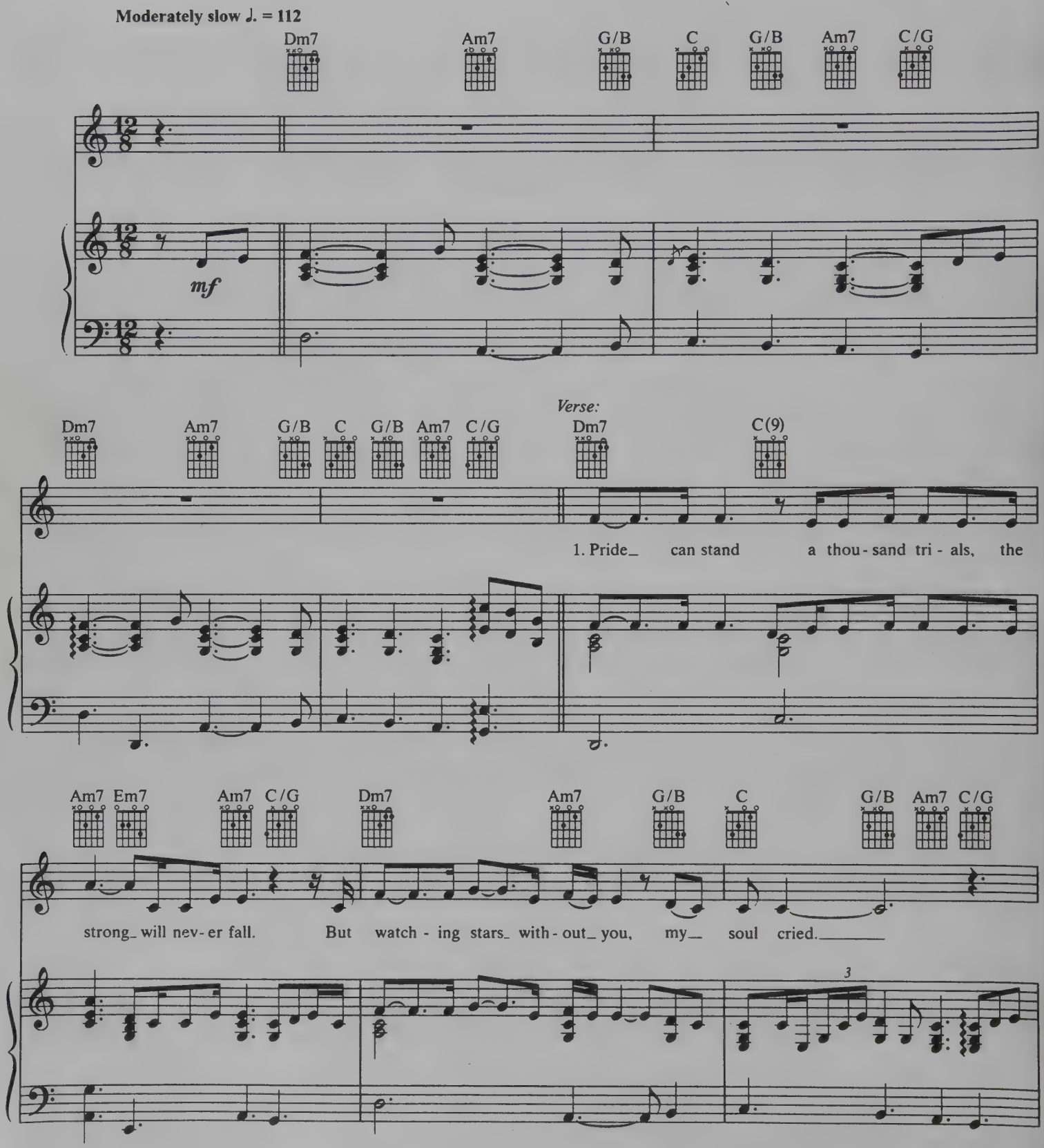

D
G2
moon kin - dles the night, as the wind kin - dles the
F♯m
Bm
D
fire, as the rain fills ev - 'ry o - cean and the
A
D
A7sus
D
sun, the earth, your heart will kin-dle my heart.
mp
G2


F♯m
Bm
D
A
D
A7sus
D
Take my
A/C♯
D
heart, take my heart. Kin - dle it with your
Em
D
A
heart. And my heart can - not be

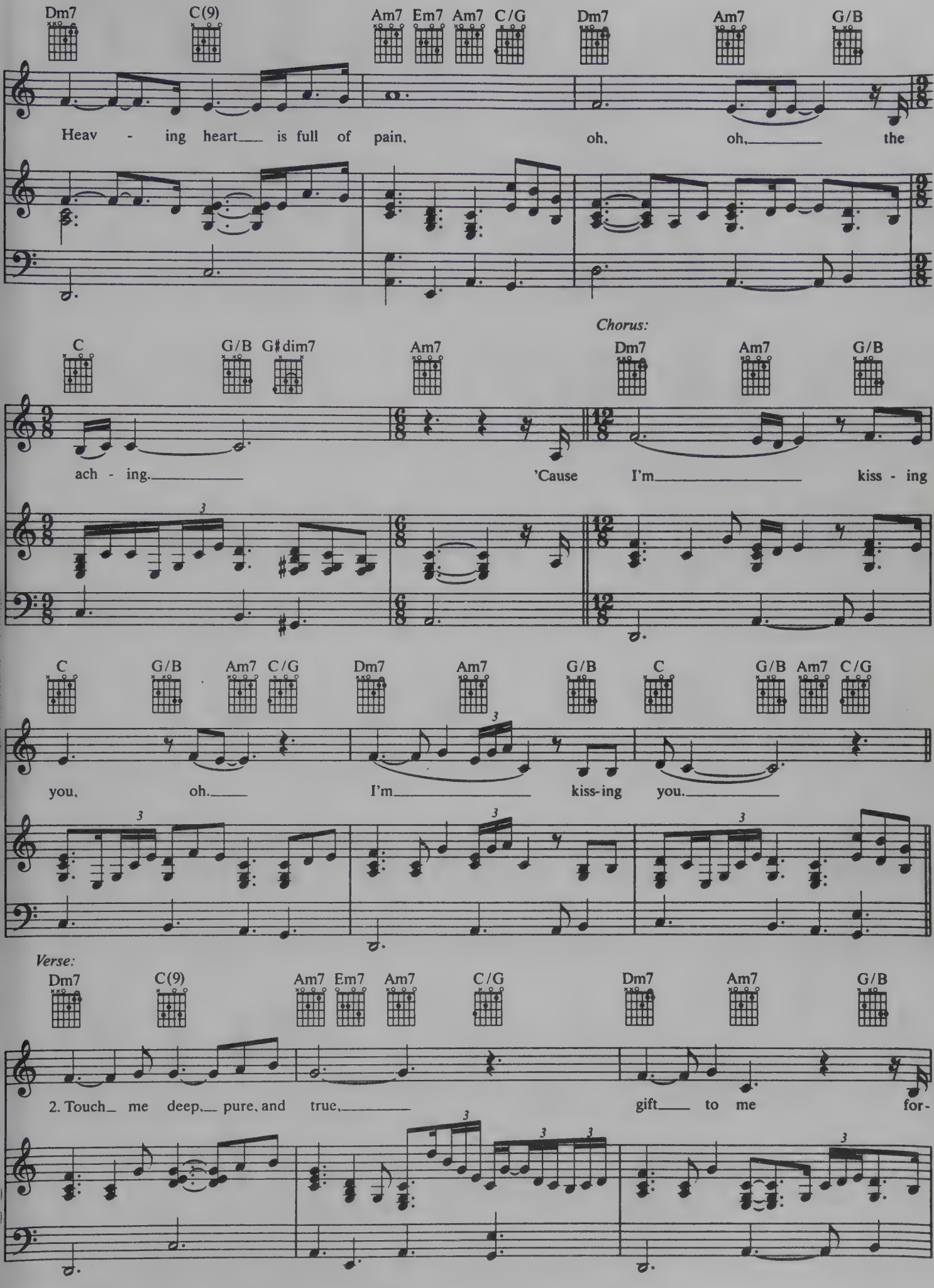

Em
D
A7sus
kin - dled with - out you. With your heart, kin - dle my
D
A
heart. Take my heart, take my heart. Kin-dle it
p
mp
D
Em
D
A
with your heart. And my heart can-not be
Em
Em7
D/F♯
G2
D
kin-dled with - out you. With your heart kin-dle my heart.
p

KISSING YOU
(Love Theme From "ROMEO + JULIET")

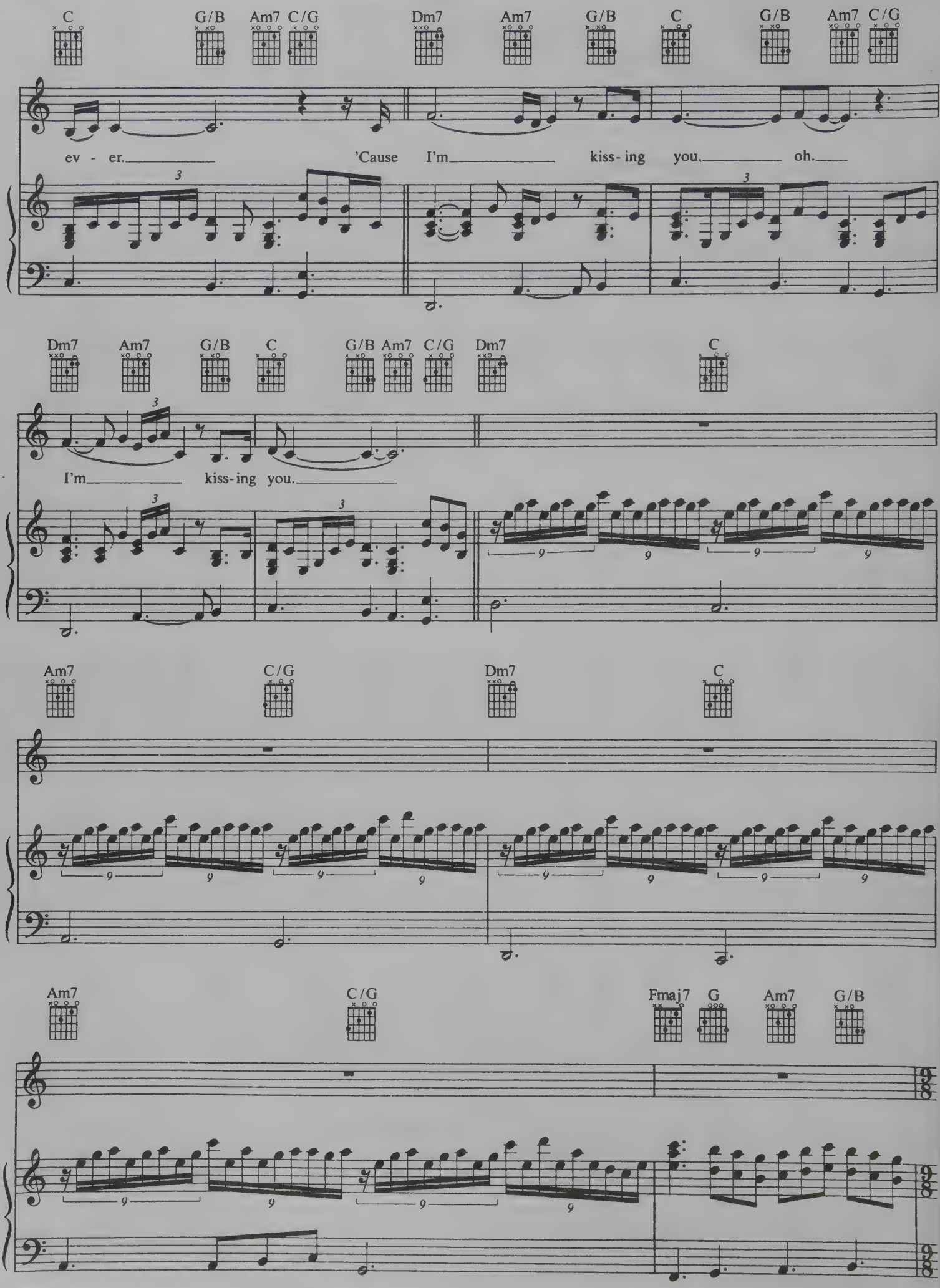
Words and Music by
DES'REE and TIM ATACK

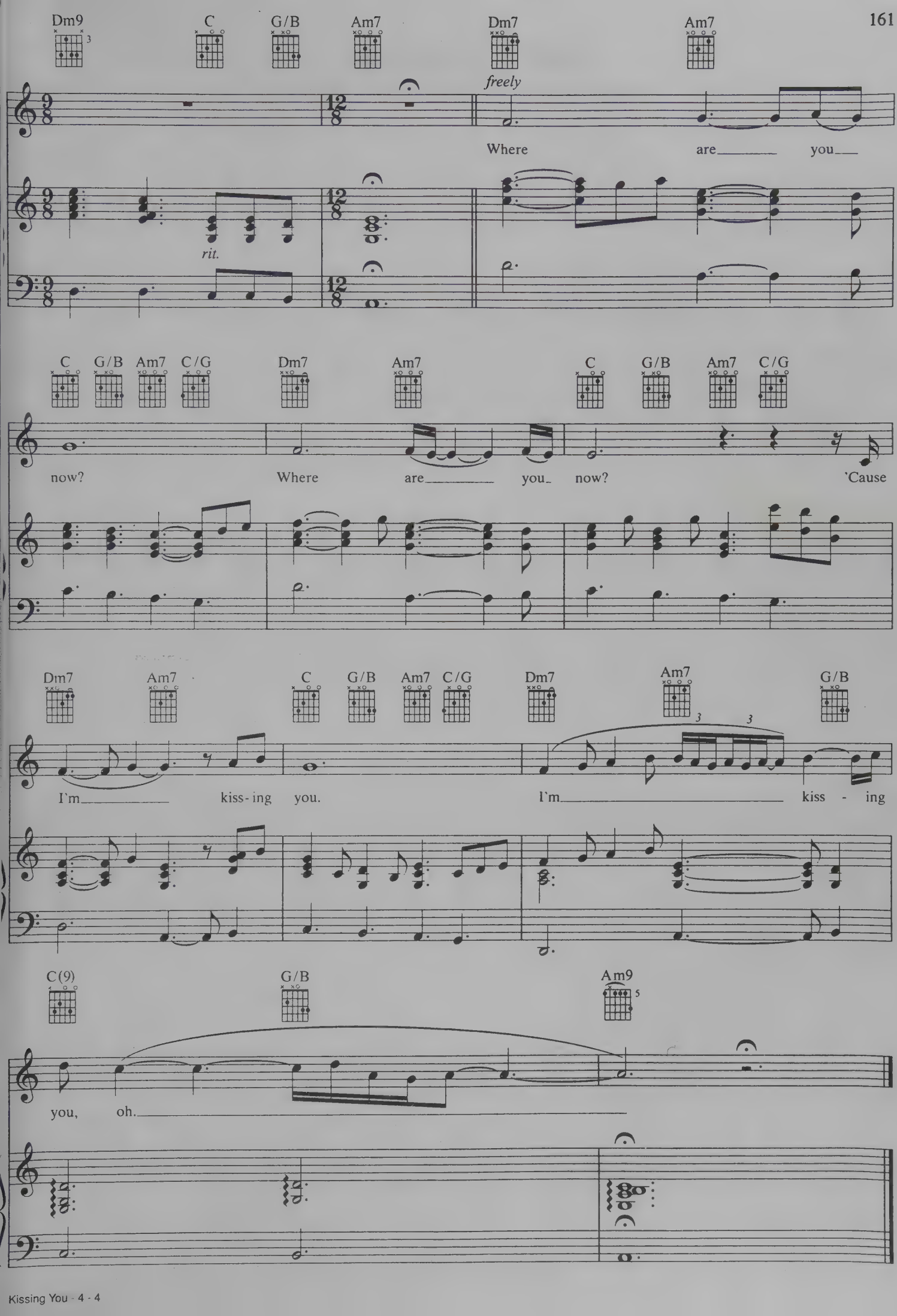


© 1996 FOX FILM MUSIC CORP./SONY MUSIC PUBLISHING UK Admin. by SONY/ATV SONGS LLC (BMI)/
LOVE LANE MUSIC (UK) Admin. by WESTBURY MUSIC (PRS)
All Rights Reserved


Dm7 C(9) Am7 Em7 Am7 C/G Dm7 Am7 G/B
Heav - ing heart___ is full of pain, oh, oh,_____ the
Chorus:
C G/B G♯dim7 Am7 Dm7 Am7 G/B
ach - ing._____ 'Cause I'm_____ kiss - ing
C G/B Am7 C/G Dm7 Am7 G/B C G/B Am7 C/G
you, oh._____ I'm_____ kiss-ing you._____
Verse:
Dm7 C(9) Am7 Em7 Am7 C/G Dm7 Am7 G/B
2. Touch_ me deep,_ pure, and true,_____ gift___ to me for-

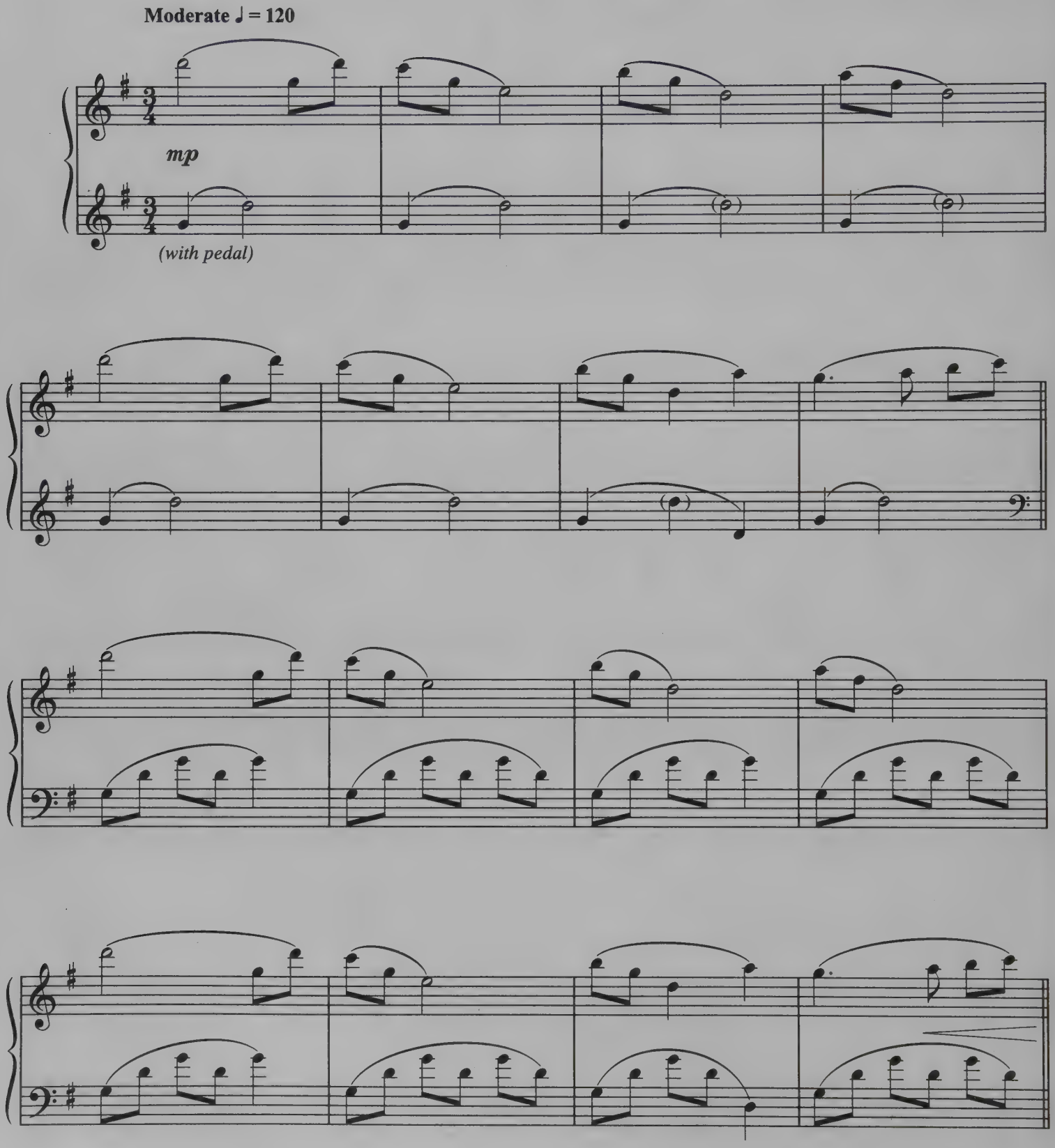
Chorus:


C G/B Am7 C/G Dm7 Am7 G/B C G/B Am7 C/G
ev - er. 'Cause I'm kiss - ing you, oh.
Dm7 Am7 G/B C G/B Am7 C/G Dm7 C
I'm kiss-ing you.
Am7 C/G Dm7 C
Am7 C/G Fmaj7 G Am7 G/B

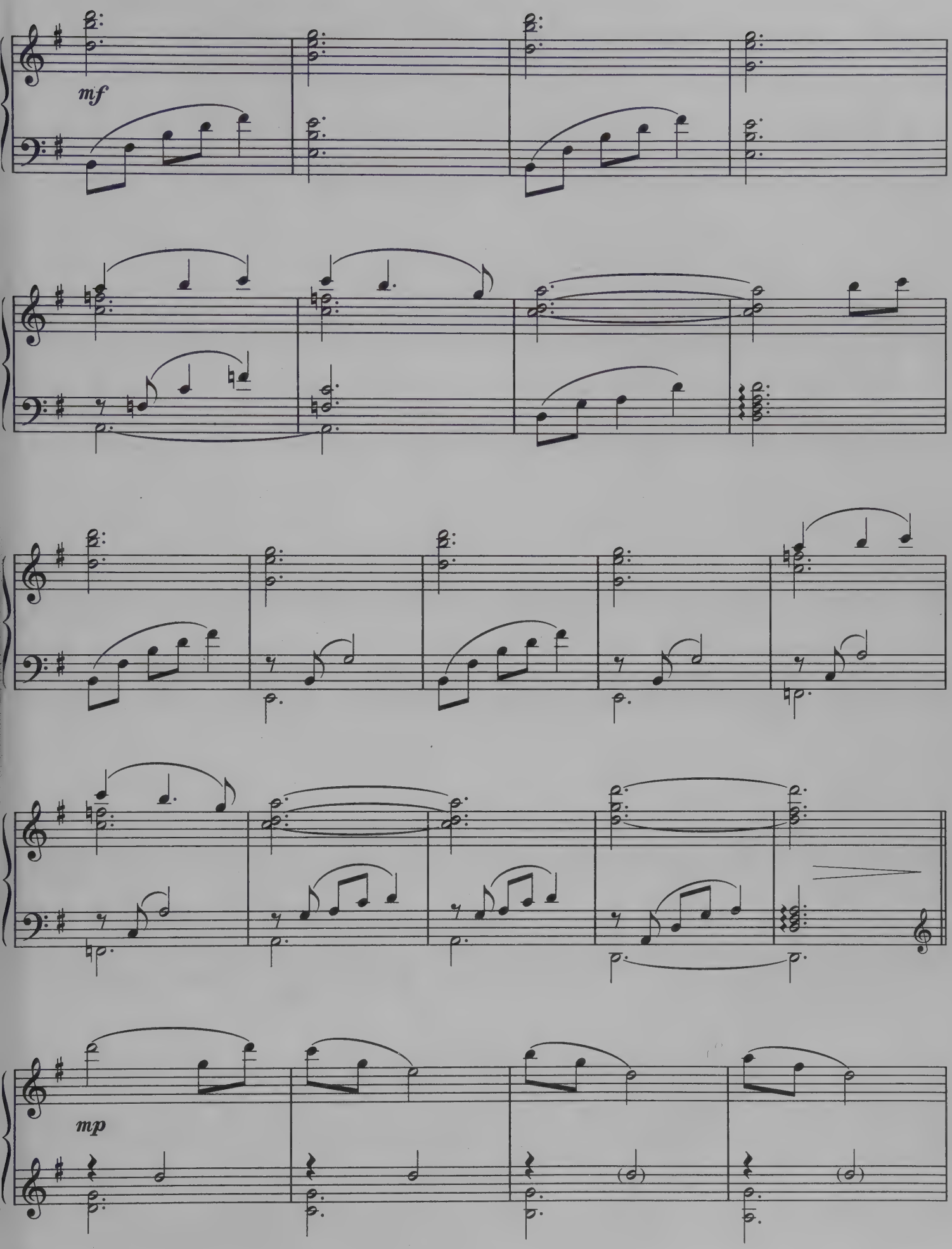

Dm9
C
G/B
Am7
Dm7
Am7
freely
Where are you
rit.
C
G/B
Am7
C/G
Dm7
Am7
C
G/B
Am7
C/G
now?
Where are you now?
'Cause
Dm7
Am7
C
G/B
Am7
C/G
Dm7
Am7
G/B
I'm kiss-ing you.
I'm kiss - ing
C(9)
G/B
Am9
you, oh.

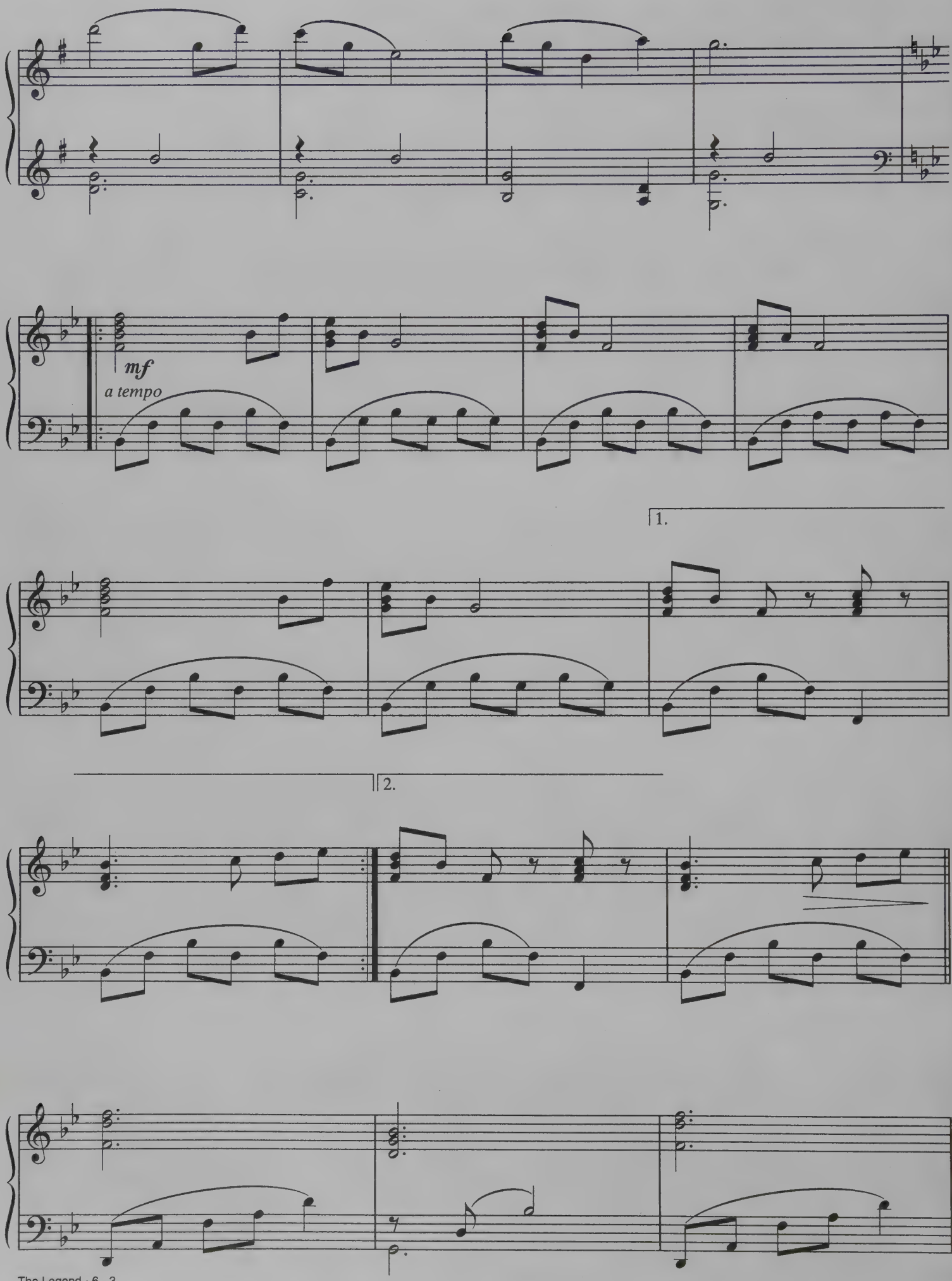
THE LEGEND
(Theme from "PRACTICAL MAGIC")

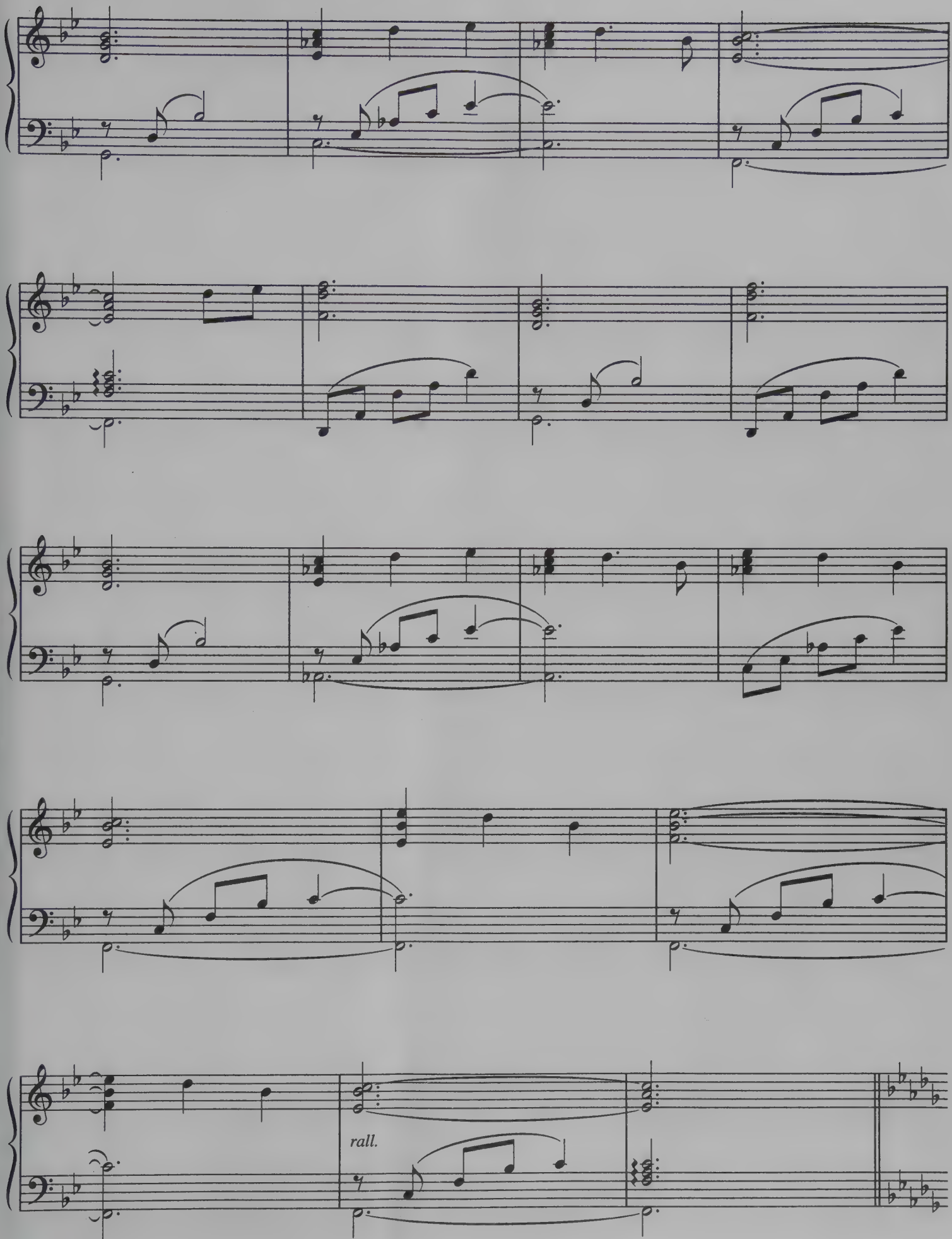
By
ALAN SILVESTRI



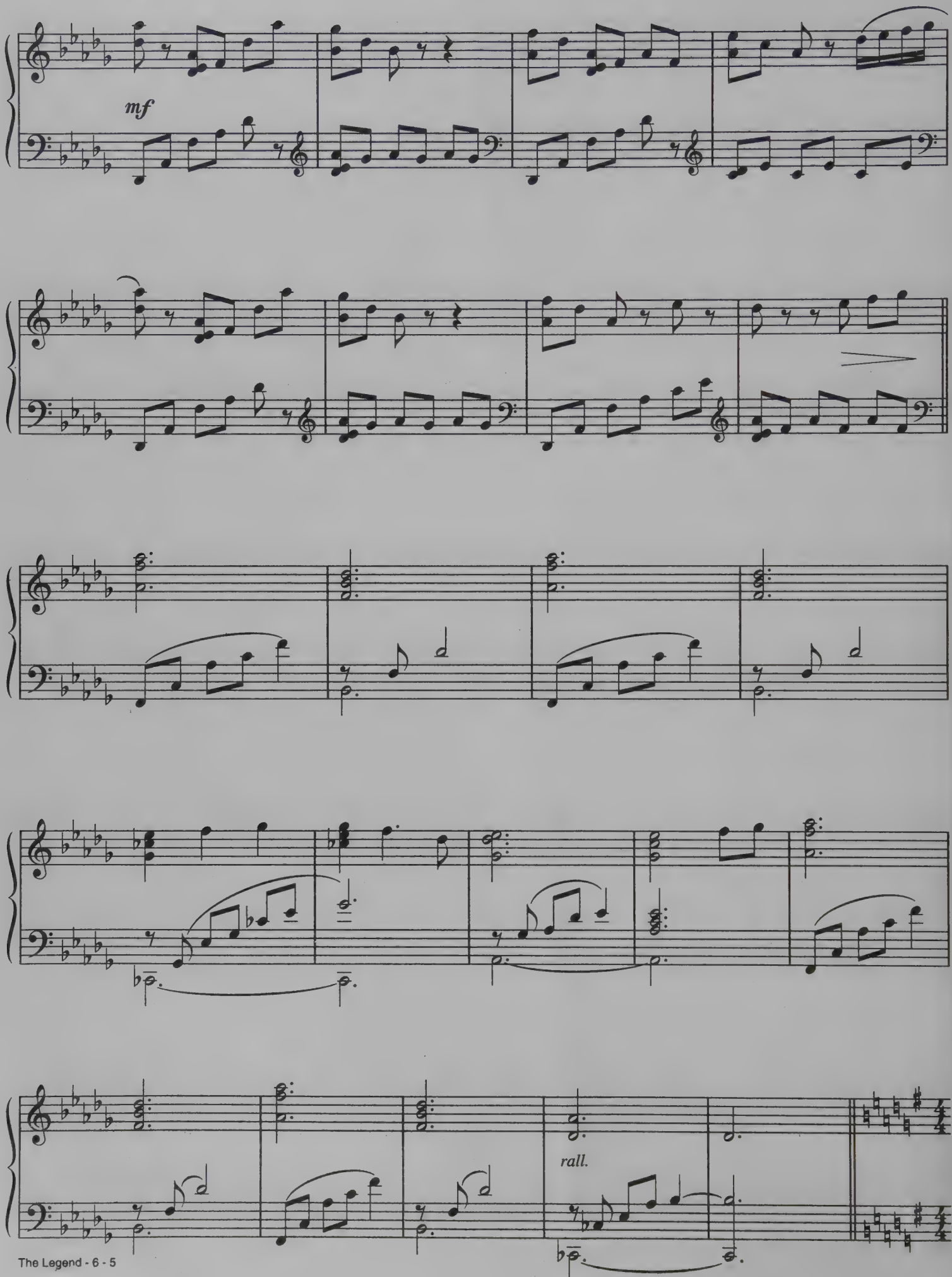
© 1998 WB MUSIC CORP. (ASCAP)
All Rights Reserved

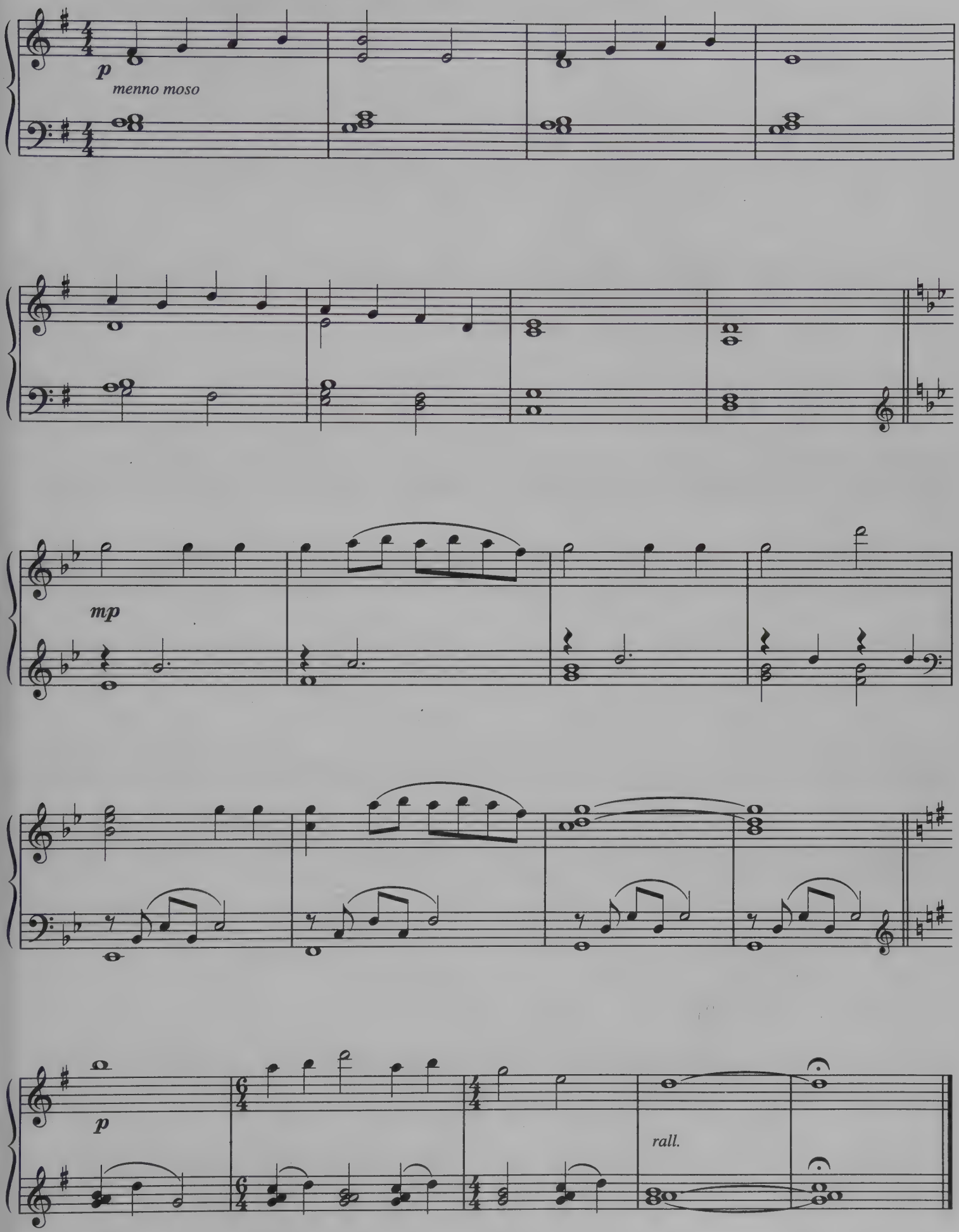

mf
mp


mf
a tempo
1.
2.


rall.

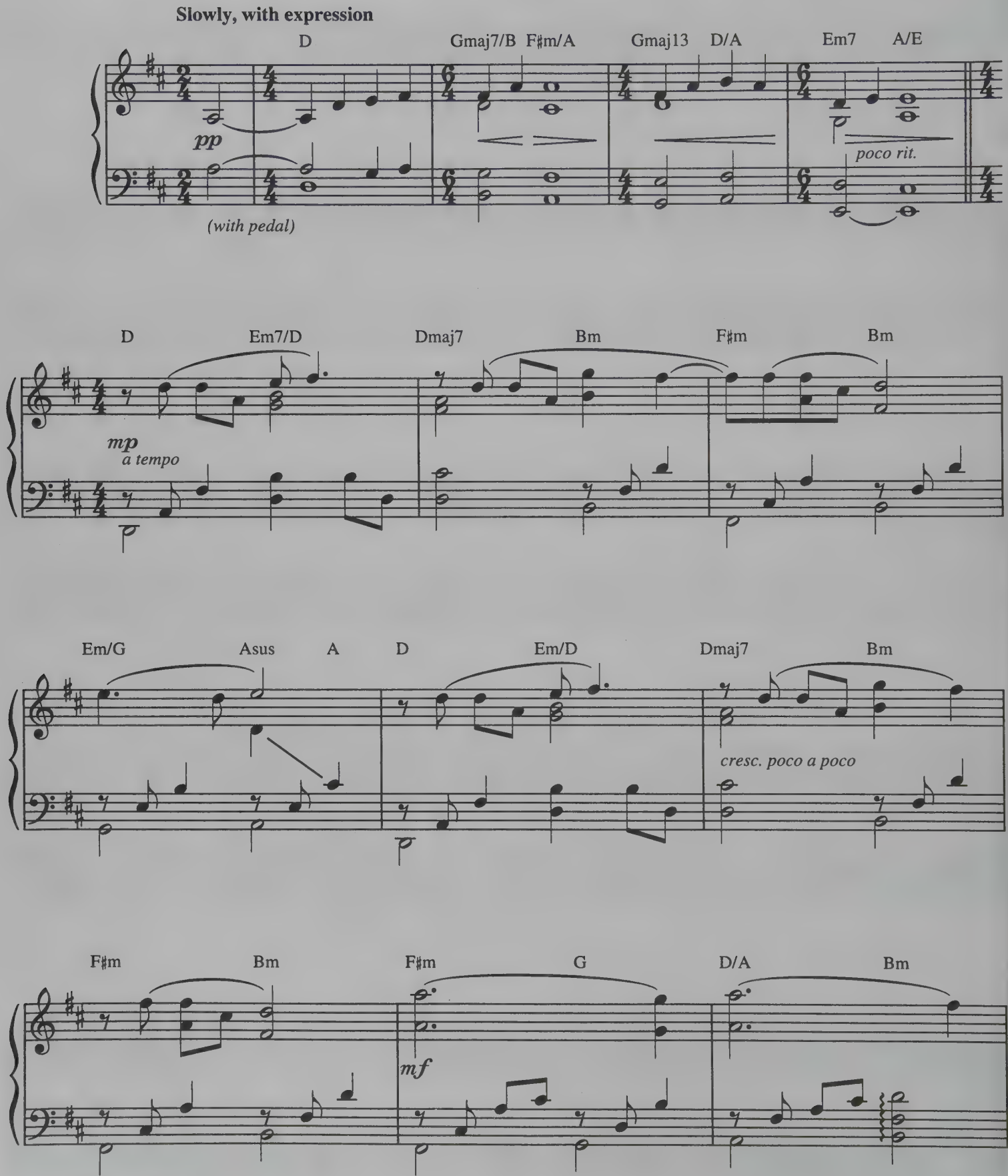
Faster



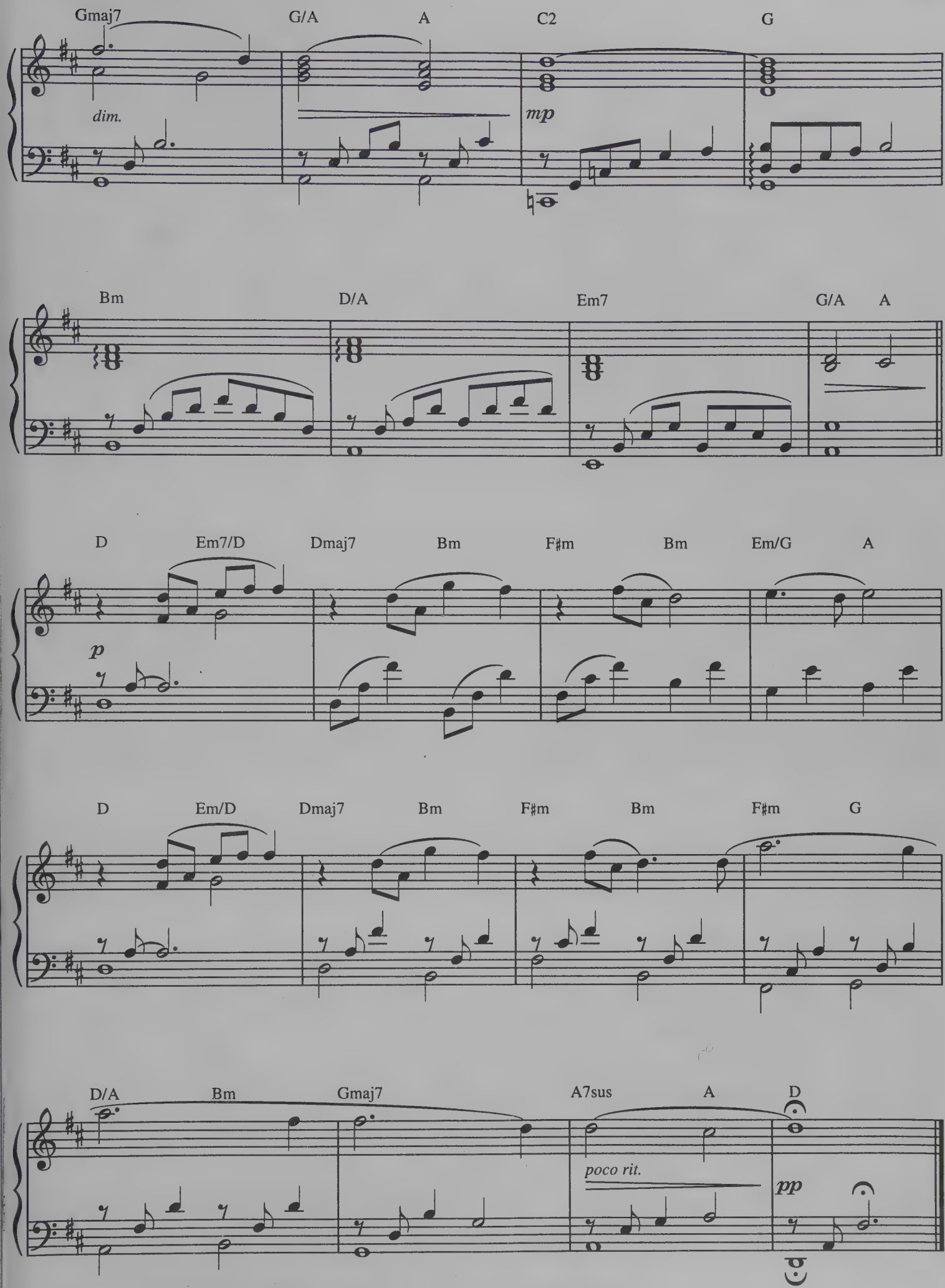

p
menno moso
mp
p
rall.

Love Theme from OUTBREAK

Composed by
JAMES NEWTON HOWARD

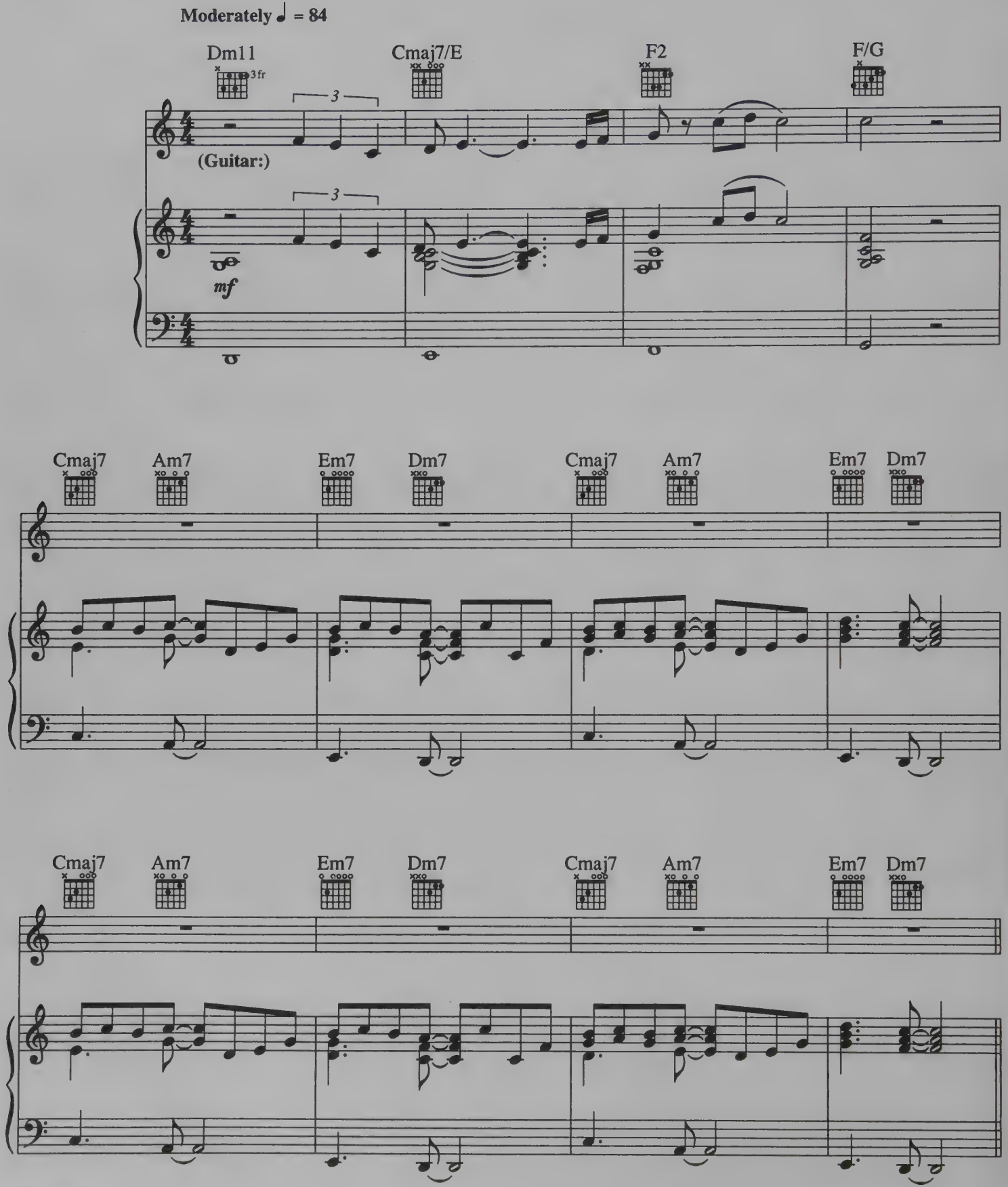


© 1995 WB MUSIC CORP. (ASCAP)
All Rights Reserved


Gmaj7
G/A
A
C2
G
dim.
mp
Bm
D/A
Em7
G/A
A
D
Em7/D
Dmaj7
Bm
F♯m
Bm
Em/G
A
p
D
Em/D
Dmaj7
Bm
F♯m
Bm
F♯m
G
D/A
Bm
Gmaj7
A7sus
A
D
poco rit.
pp

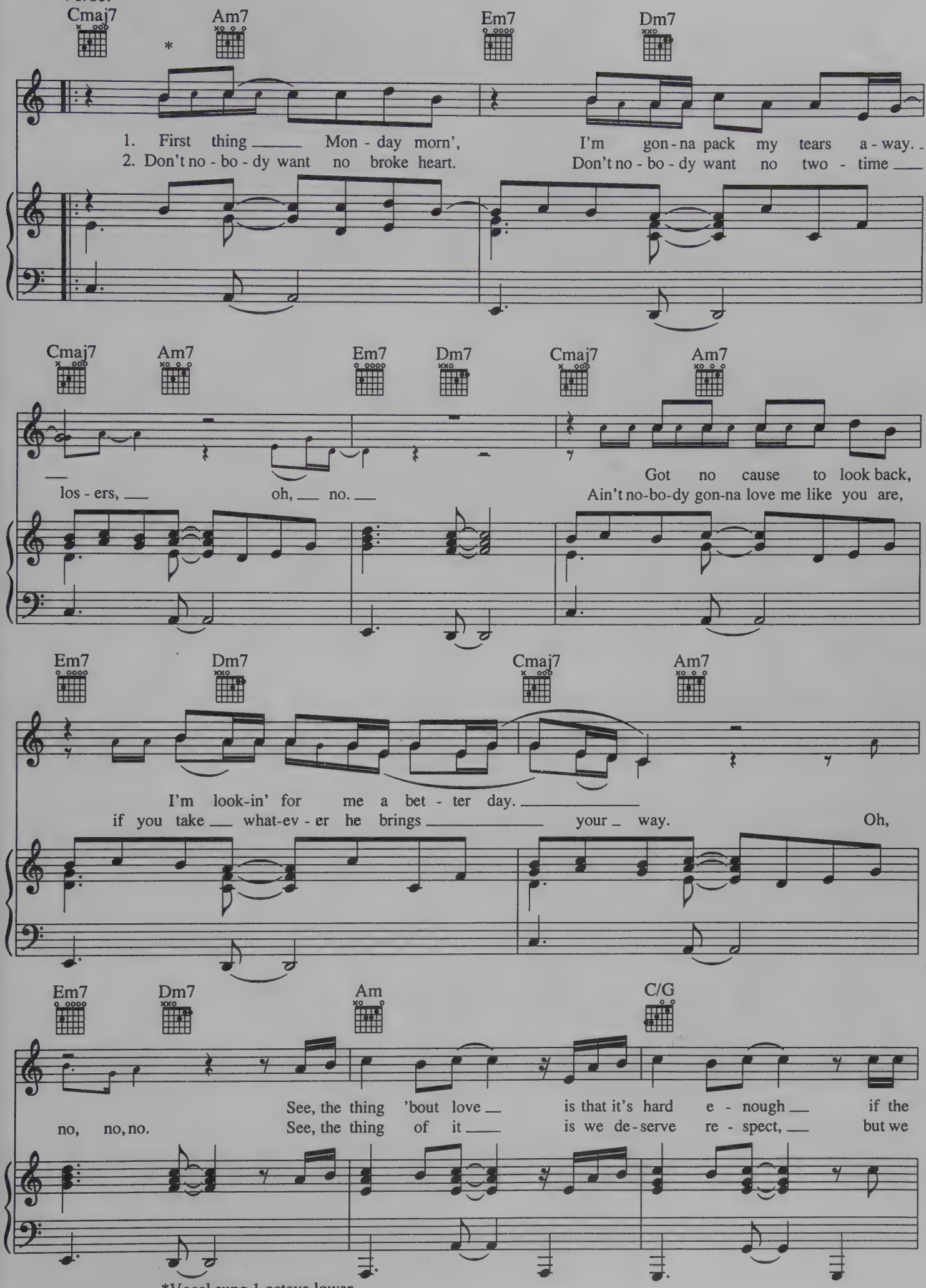
LET IT FLOW

Words and Music by
BABYFACE

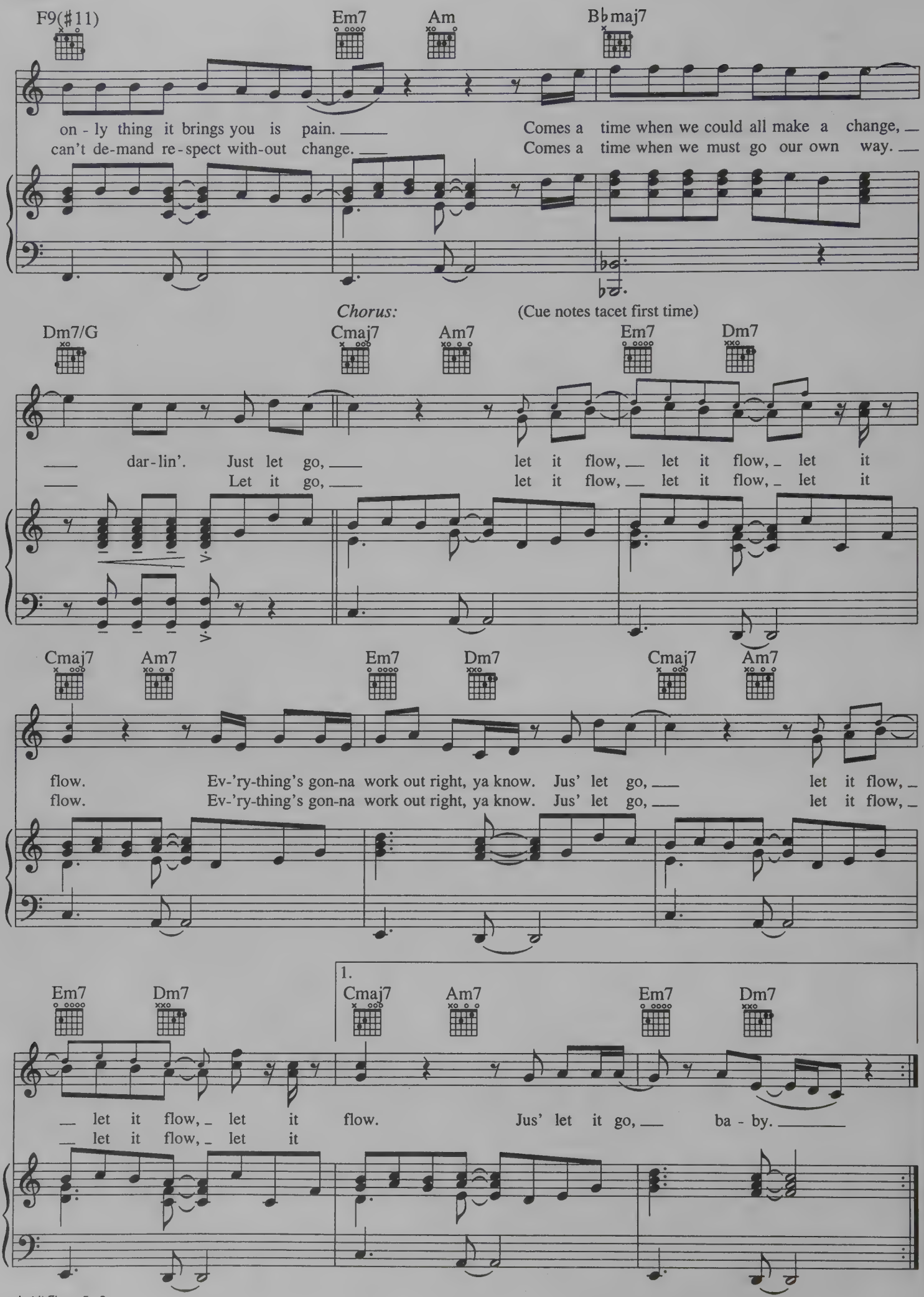


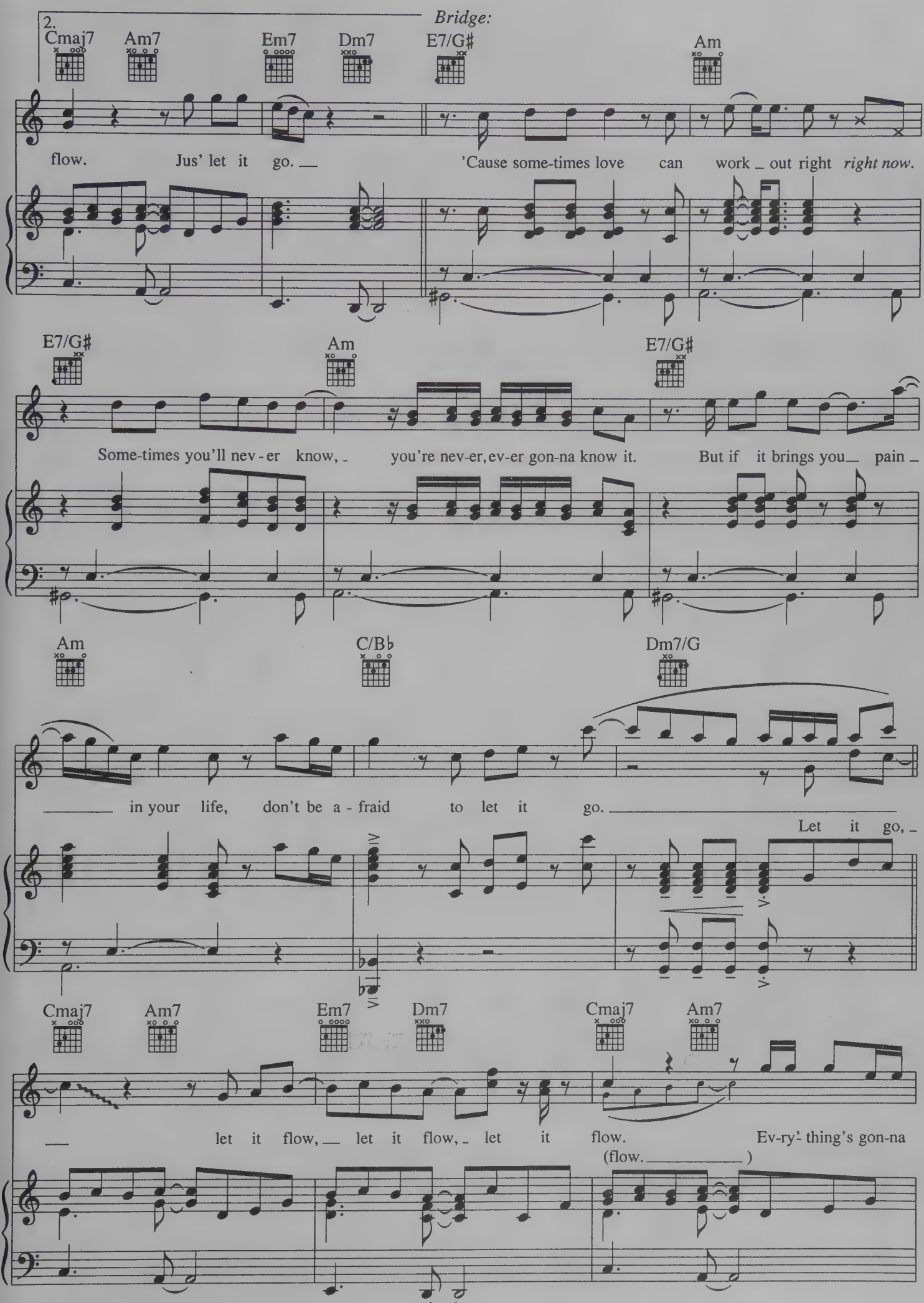
© 1995 ECAF MUSIC/SONY SONGS, INC. and FOX FILM MUSIC CORP. (BMI)
All Rights on behalf of ECAF MUSIC and SONY SONGS, INC. Administered by SONY MUSIC PUBLISHING
All Rights Reserved

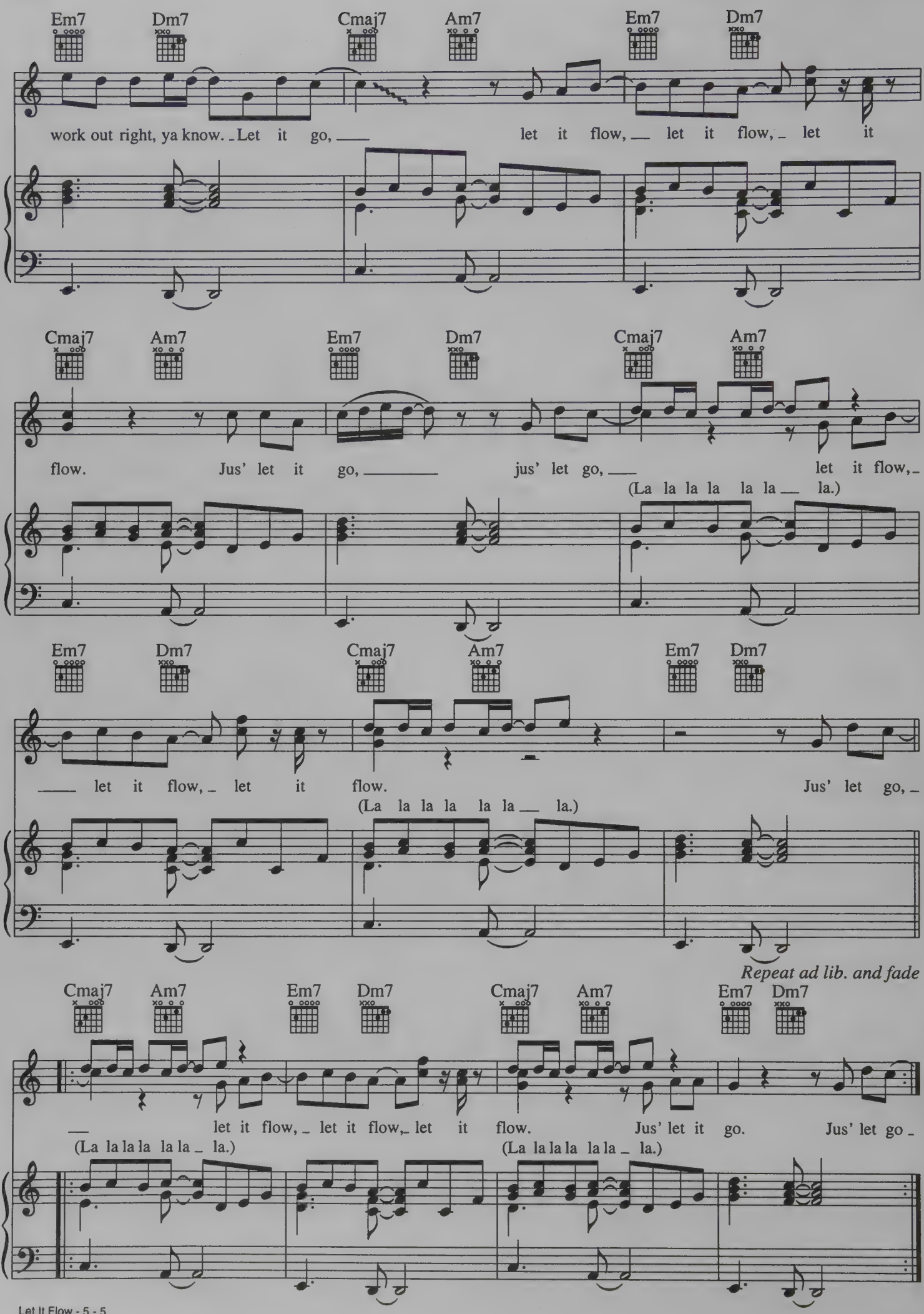
Verse:



*Vocal sung 1 octave lower.


F9(♯11)
Em7
Am
B♭maj7
on - ly thing it brings you is pain.
can't de-mand re-spect with-out change.
Comes a time when we could all make a change,
Comes a time when we must go our own way.
Chorus:
(Cue notes tacet first time)
Dm7/G
Cmaj7
Am7
Em7
Dm7
dar-lin'. Just let go,
Let it go,
let it flow, let it flow, let it
let it flow, let it flow, let it
Cmaj7
Am7
Em7
Dm7
Cmaj7
Am7
flow. Ev-'ry-thing's gon-na work out right, ya know. Jus' let go,
flow. Ev-'ry-thing's gon-na work out right, ya know. Jus' let go,
let it flow,
let it flow,
1.
Em7
Dm7
Cmaj7
Am7
Em7
Dm7
let it flow, let it
let it flow, let it
flow.
Jus' let it go,
ba - by.

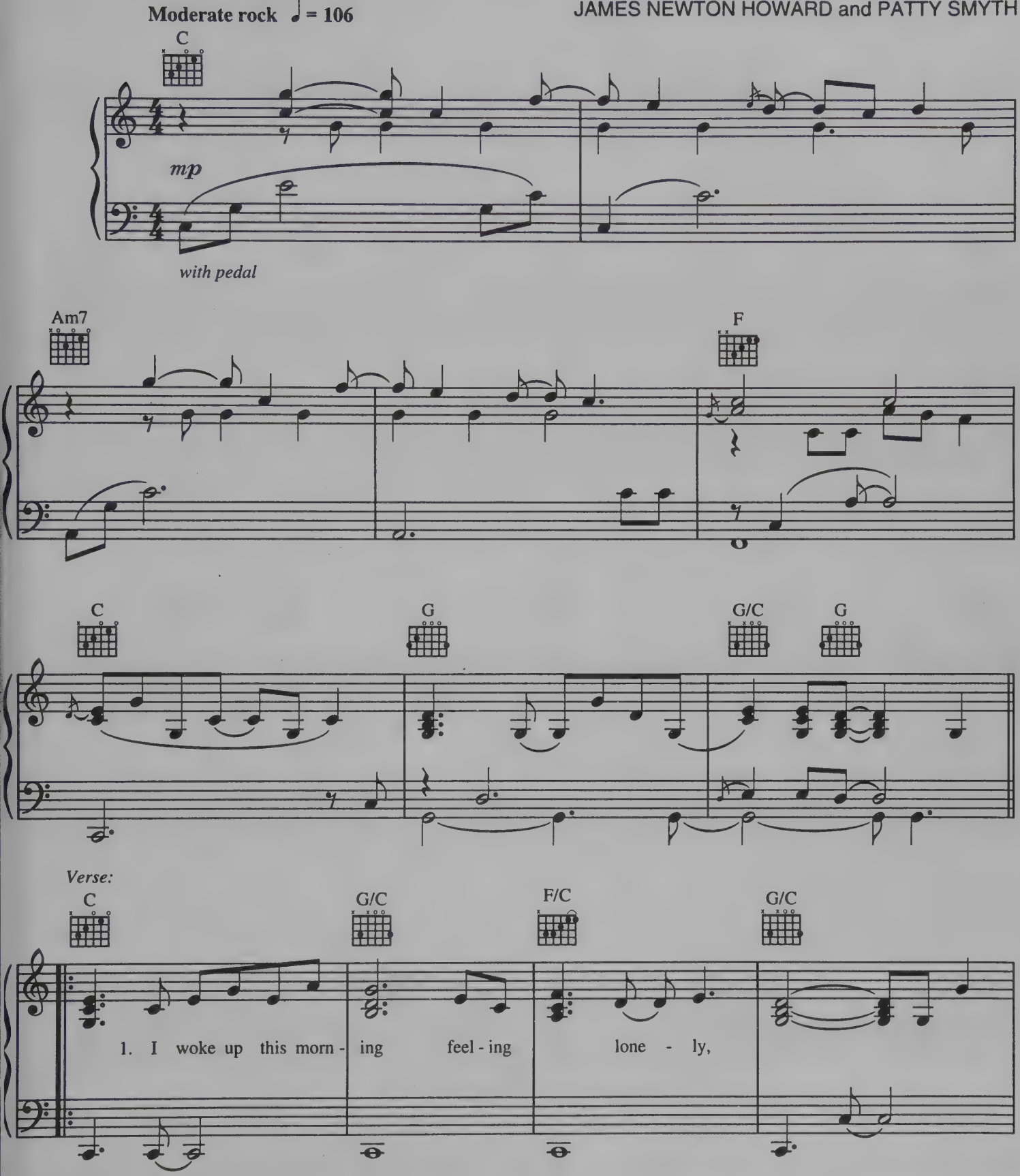

2.
Bridge:
Cmaj7 Am7 Em7 Dm7 E7/G♯ Am
flow. Jus' let it go. 'Cause some-times love can work out right right now.
E7/G♯ Am E7/G♯
Some-times you'll nev-er know, you're nev-er, ev-er gon-na know it. But if it brings you pain
Am C/B♭ Dm7/G
in your life, don't be a-fraid to let it go.
Let it go,
Cmaj7 Am7 Em7 Dm7 Cmaj7 Am7
let it flow, let it flow, let it flow. Ev-ry-thing's gon-na
(flow.)


Em7 Dm7 Cmaj7 Am7 Em7 Dm7
work out right, ya know. Let it go, let it flow, let it flow, let it
Cmaj7 Am7 Em7 Dm7 Cmaj7 Am7
flow. Jus' let it go, jus' let go, let it flow,
(La la la la la la la.)
Em7 Dm7 Cmaj7 Am7 Em7 Dm7
let it flow, let it flow. Jus' let go,
(La la la la la la la.)
Repeat ad lib. and fade
Cmaj7 Am7 Em7 Dm7 Cmaj7 Am7 Em7 Dm7
let it flow, let it flow, let it flow. Jus' let it go. Jus' let go
(La la la la la la la.)
(La la la la la la la.)

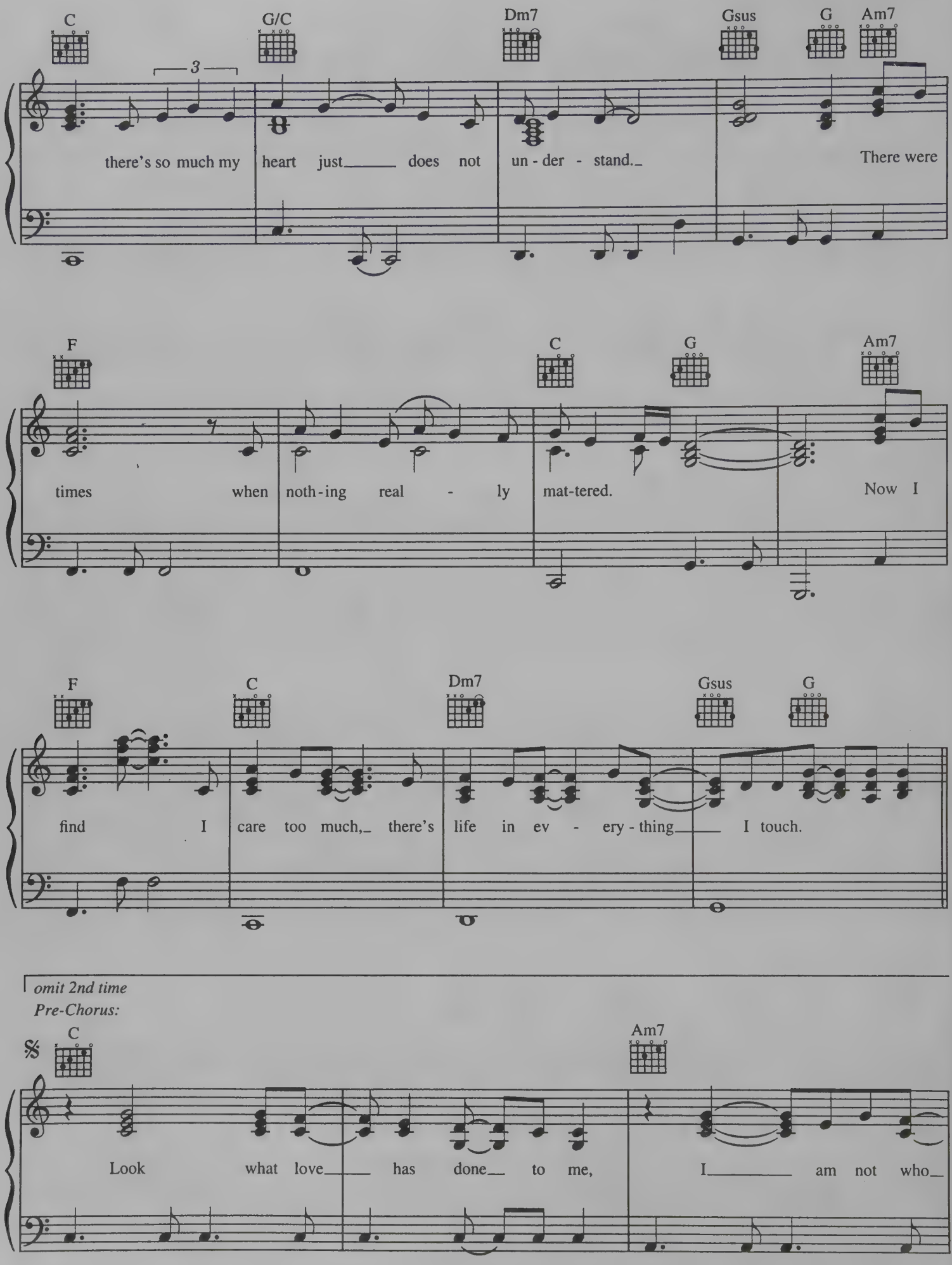
From the Motion Picture "JUNIOR"

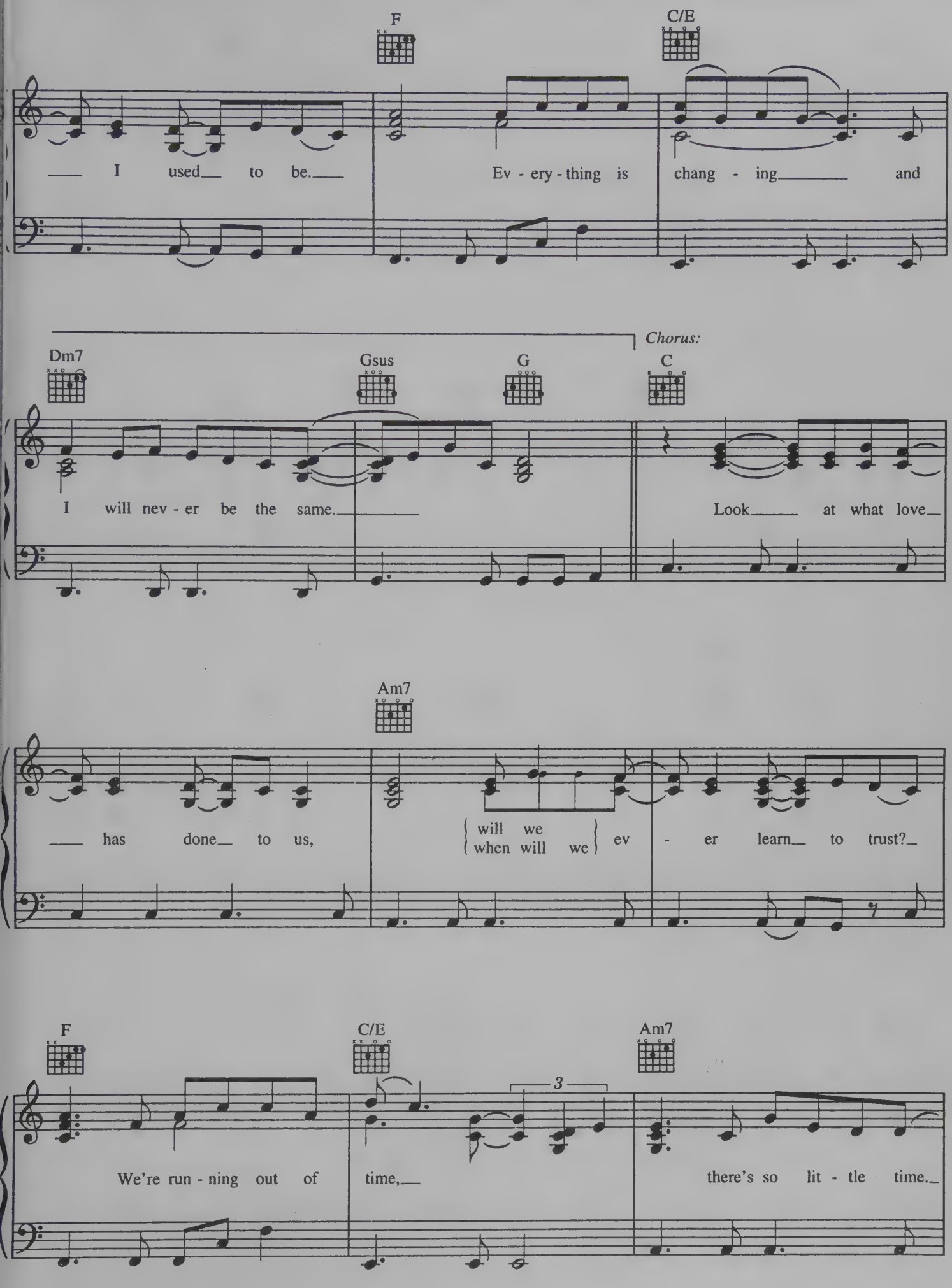
LOOK WHAT LOVE HAS DONE

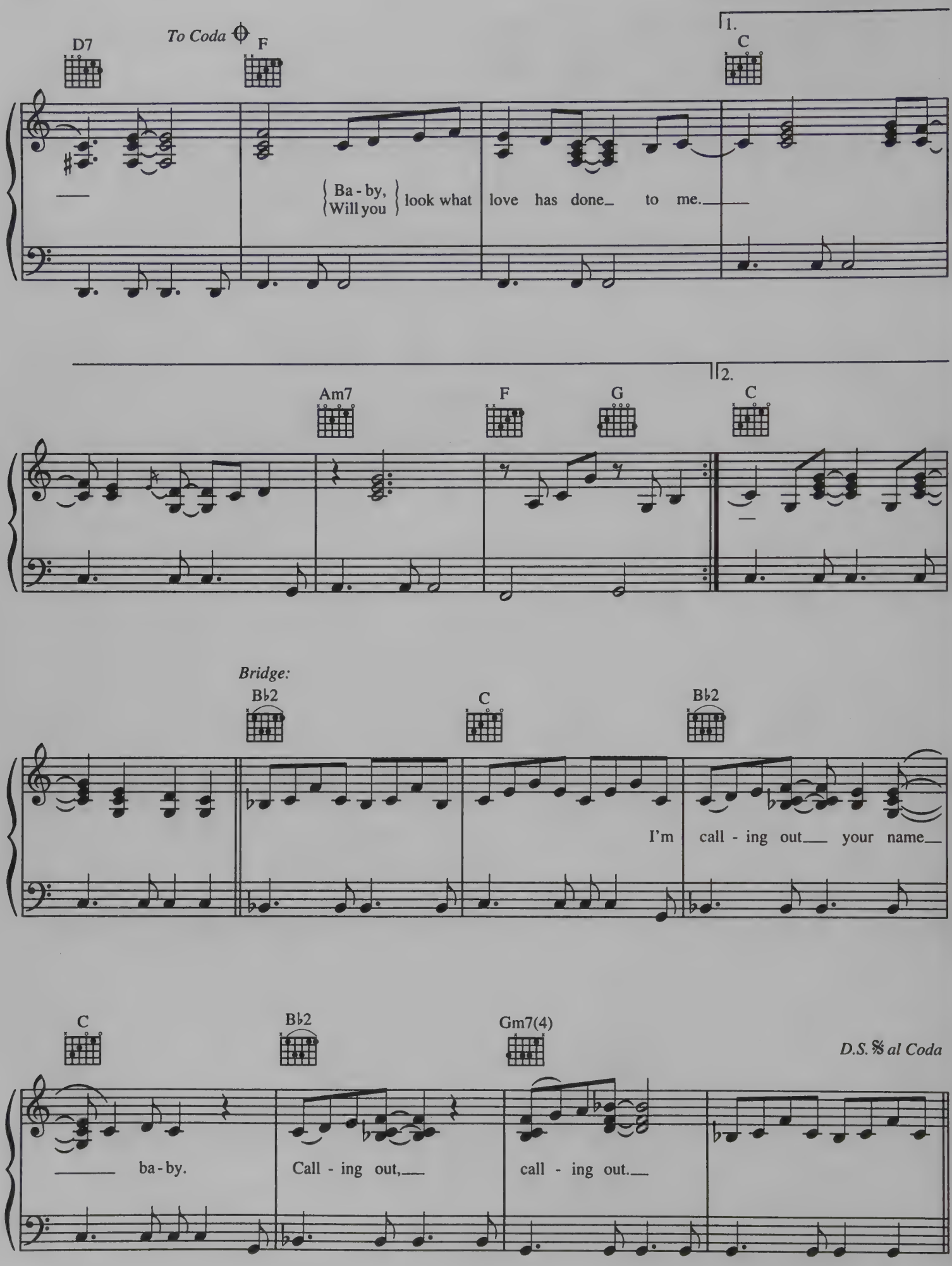
Words and Music by
CAROLE BAYER SAGER, JAMES INGRAM,
JAMES NEWTON HOWARD and PATTY SMYTH

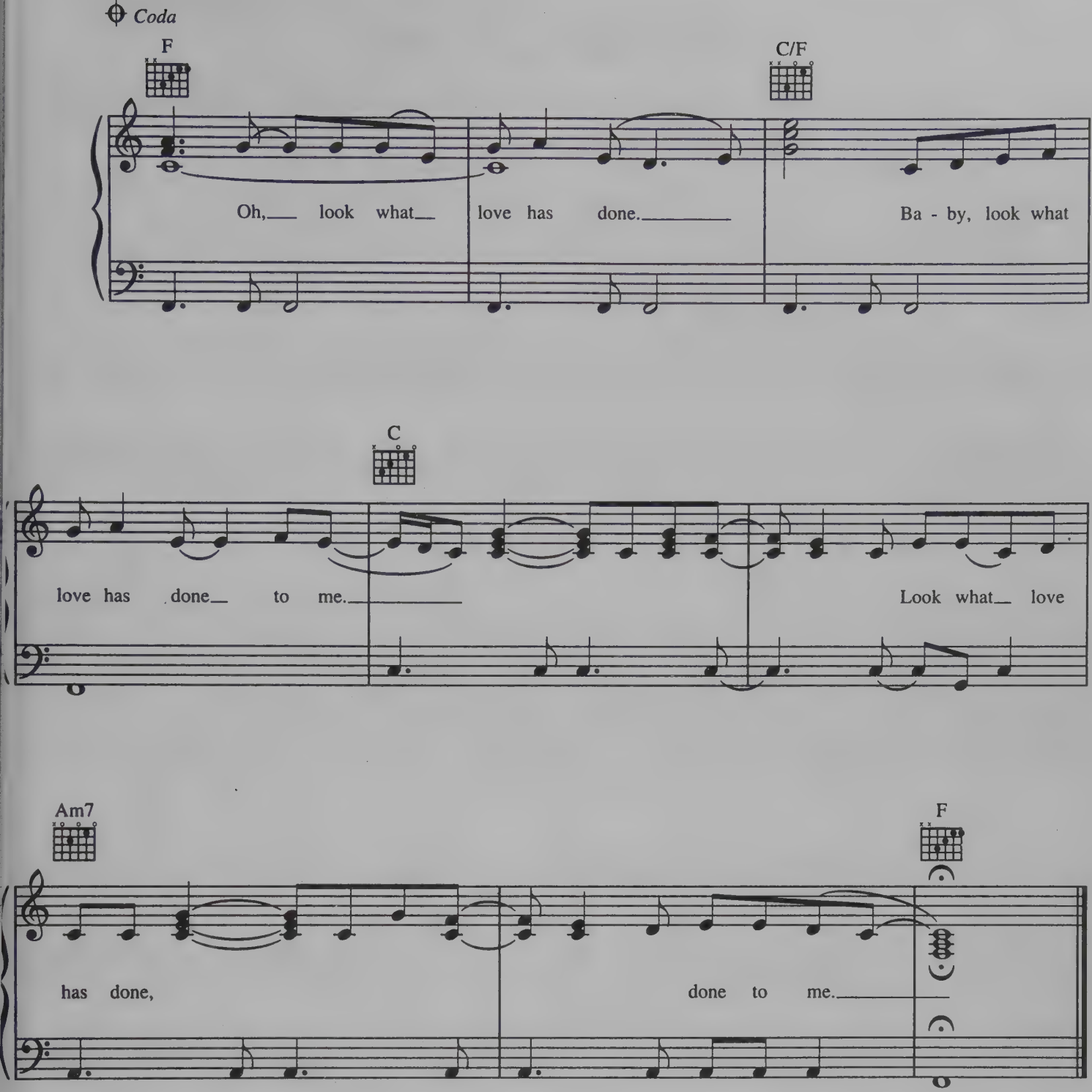


© 1994 All About Me Music, Yah-Mo Publishing Co.,
Songs of Universal, Inc., Famous Music Corporation, Big Fig Music
and Universal - MCA Music Publishing, a Division of Universal Studios, Inc.
All Rights on behalf of All About Me Music Administered by Warner-Tamerlane Publishing Corp.
All Rights Reserved


C
G/C
Dm7
Gsus
G
Am7
3
there's so much my heart just does not un - der - stand. There were
F
C
G
Am7
times when noth - ing real - ly mat - tered. Now I
F
C
Dm7
Gsus
G
find I care too much, there's life in ev - ery - thing I touch.
omit 2nd time
Pre-Chorus:
𝄋
C
Am7
Look what love has done to me, I am not who


F
C/E
I used to be.
Ev - ery - thing is
chang - ing and
Chorus:
Dm7
Gsus
G
C
I will nev - er be the same.
Look at what love
Am7
has done to us,
will we
when will we
ev - er learn to trust?
F
C/E
Am7
3
We're run - ning out of
time,
there's so lit - tle time.


D7
To Coda
F
1.
C
Ba - by,
Will you
look what love has done to me.
Am7
F
G
2.
C
Bridge:
B♭2
C
B♭2
I'm call - ing out your name
C
B♭2
Gm7(4)
D.S. 𝄋 al Coda
ba - by.
Call - ing out,
call - ing out.



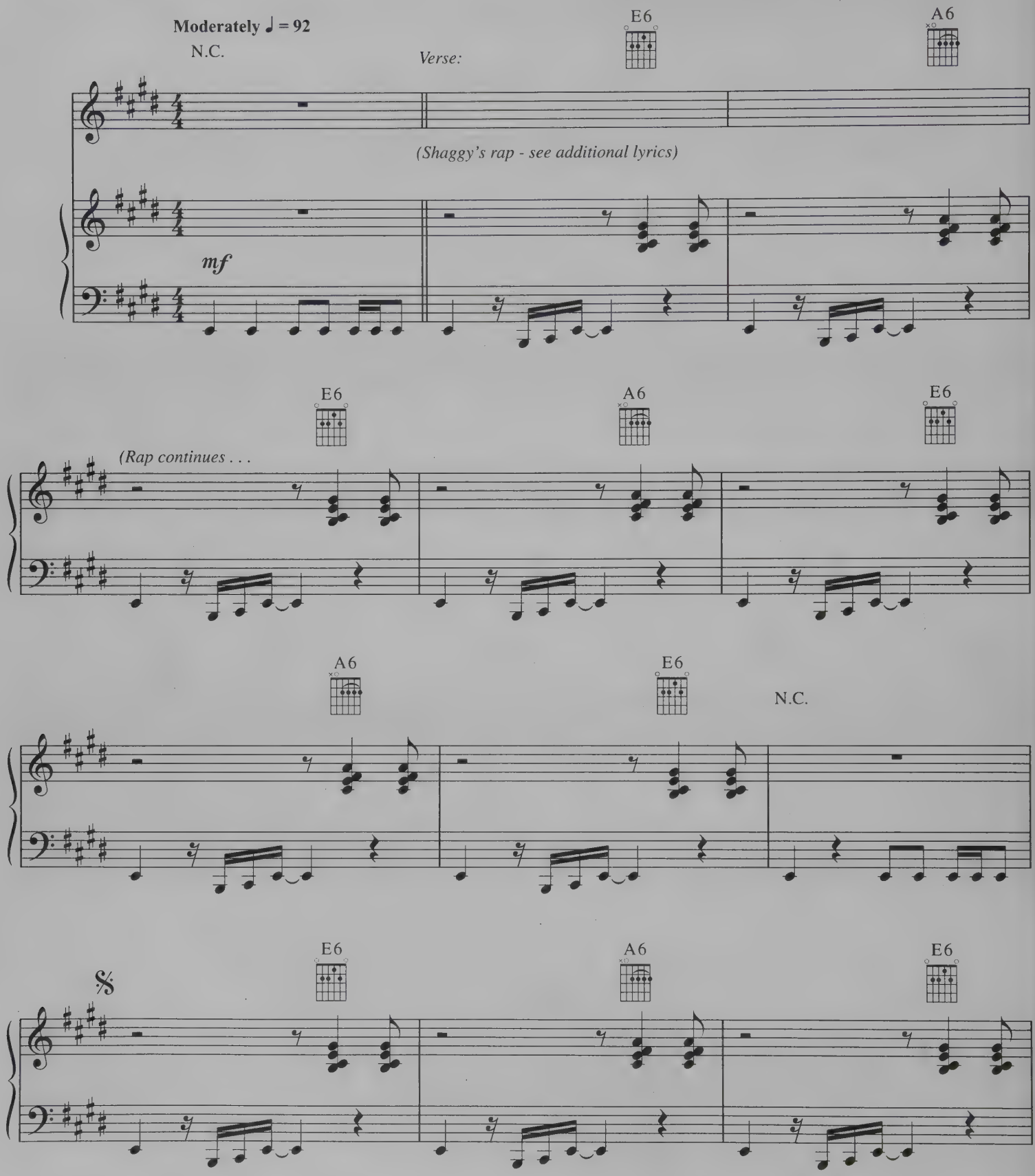
Verse 2:
Now it's late at night,
I'm here without you.
I'm trying to make my way to
Where you are.
Can't you see
I'll still be here waiting,
Can't you see
Our two hearts were always meant to be as one.
(To Chorus: - omit Pre-Chorus)

𝄋 *Instrumental*
(To Chorus:)

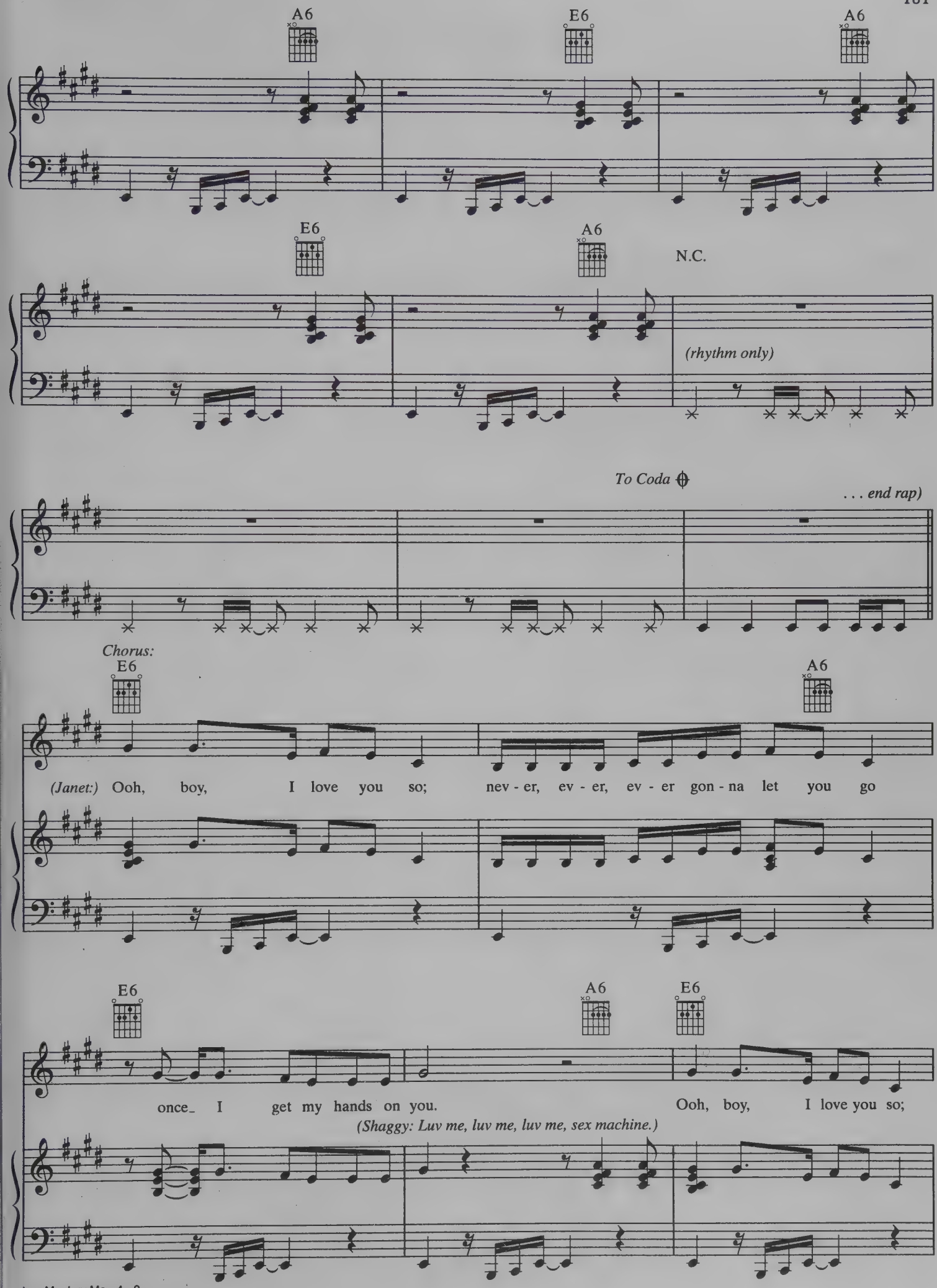
From the Twentieth Century Fox Motion Picture "HOW STELLA GOT HER GROOVE BACK"

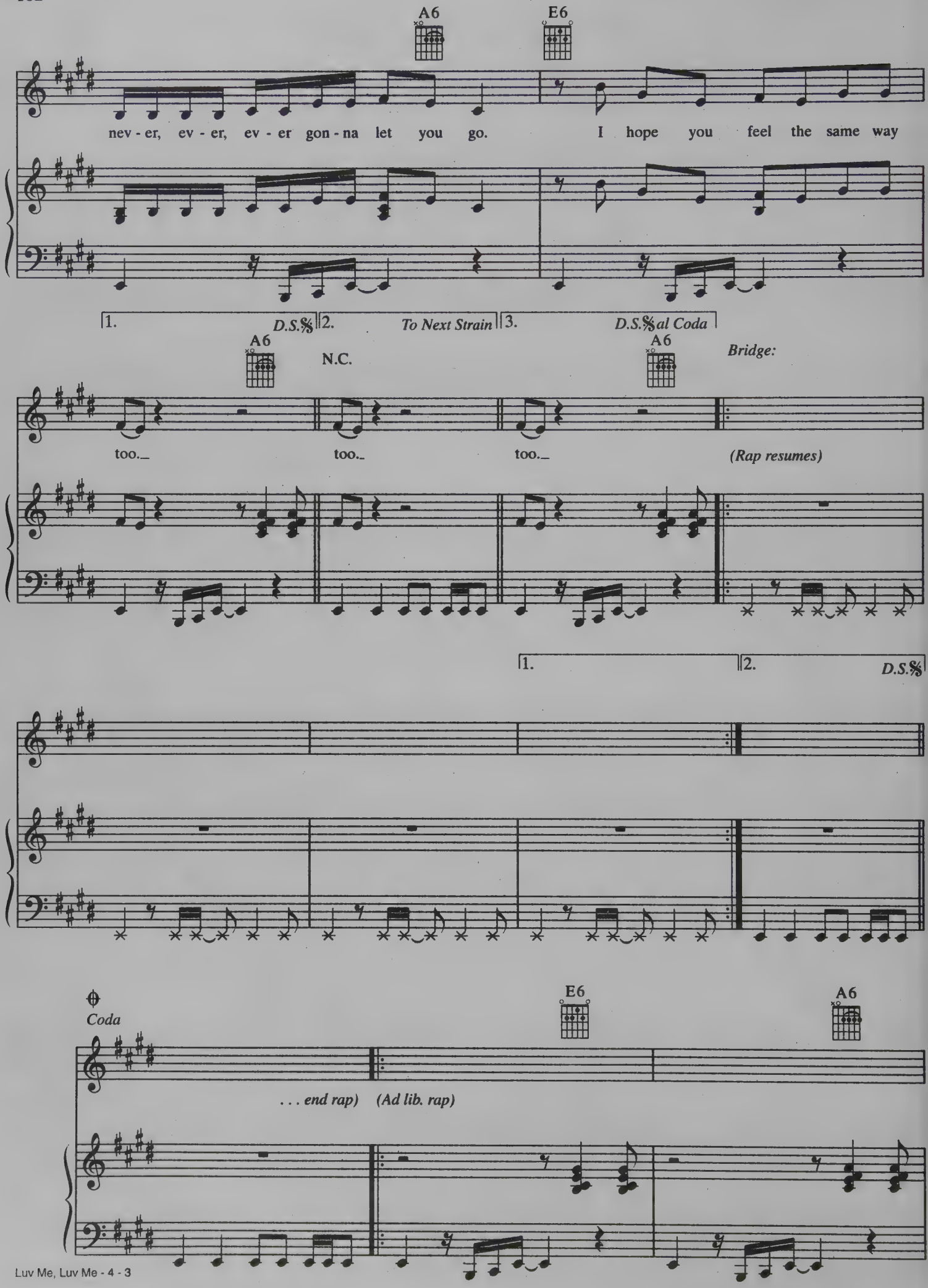
LUV ME, LUV ME

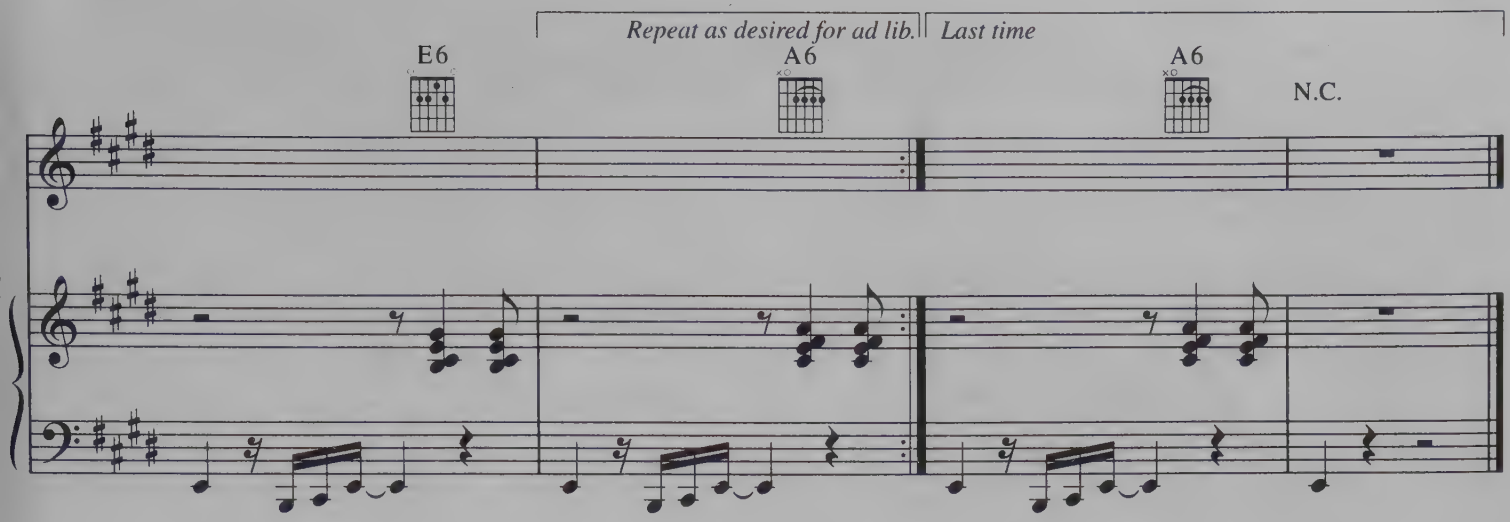
Words and Music by
ORVILLE BURRELL, ALEXANDER B. RICHBOURG,
JAMES S. HARRIS and TERRY S. LEWIS



© 1998 LIVINGSTING MUSIC, WHO KNOWS MUSIC PUBLISHING,
EMI APRIL MUSIC, FLYTE TYME TUNES and T C F MUSIC PUBLISHING, INC.
All Rights Reserved
"LUV ME, LUV ME" contains samples from *"OOH BOY"*
By NORMAN WHITFIELD
© WARNER-TAMERLANE PUBLISHING CORP. and MAY 12TH MUSIC
and *"IMPEACH THE PRESIDENT"*
By ROY C. HAMMOND
© STREET TUFF TUNES
All Rights Reserved Used by Permission


A6
E6
A6
E6
A6
N.C.
(rhythm only)
To Coda
. . . end rap)
Chorus:
E6
A6
(Janet:) Ooh, boy, I love you so; nev - er, ev - er, ev - er gon - na let you go
E6
A6
E6
once_ I get my hands on you. Ooh, boy, I love you so;
(Shaggy: Luv me, luv me, luv me, sex machine.)


A6
E6
nev - er, ev - er, ev - er gon - na let you go.
I hope you feel the same way
1. D.S.𝄋
2. To Next Strain
3. D.S.𝄋 al Coda
A6
N.C.
A6
Bridge:
too.
too.
too.
(Rap resumes)
1.
2. D.S.𝄋
Coda
E6
A6
. . . end rap)
(Ad lib. rap)



Verse 1:
Ah, who de man allowed to mek you moist and wet?
Ah, who de man allowed to mek you moan and sweat?
Ah, who de man allowed to mek you scream out yes?
Mister Lover, Mister Lover.
(Repeat)
Sweet, succulent, and fine,
I think you are my darling divine.
I love the way you move and all the way you design.
You running lap 'round my mind.
Forget that corny line!
Now let me hit you after with this question sign.
This seems to be the time for me to wine and dine.
A little candlelight, then I toast it over some wine.
Well, I will hit you after with dis lyrical rhyme:
Mister Lover keep you rockin' (3x) and swing.
Sing, girl!
(To Chorus:)

Verse 2:
Step in me caravan of love
So I can love you down and give you hot oil rubs,
Deliver white kisses with embrazened hugs.
And I see your silky body on my Persian rug
While we be sippin' cocoa from de same ol' mug
And reading fortune cookie from de Chinese grub,
And listening to some great grazic with some cool rub-a-dub.
I need to go and reminisce in de hot tub.
Mister Lover, etc.
Luv me, luv me, etc.
Let's fog up some window sills, girl.
Catch a groove back, girl. (2x)
Catch it back. (2x)
(To Chorus:)

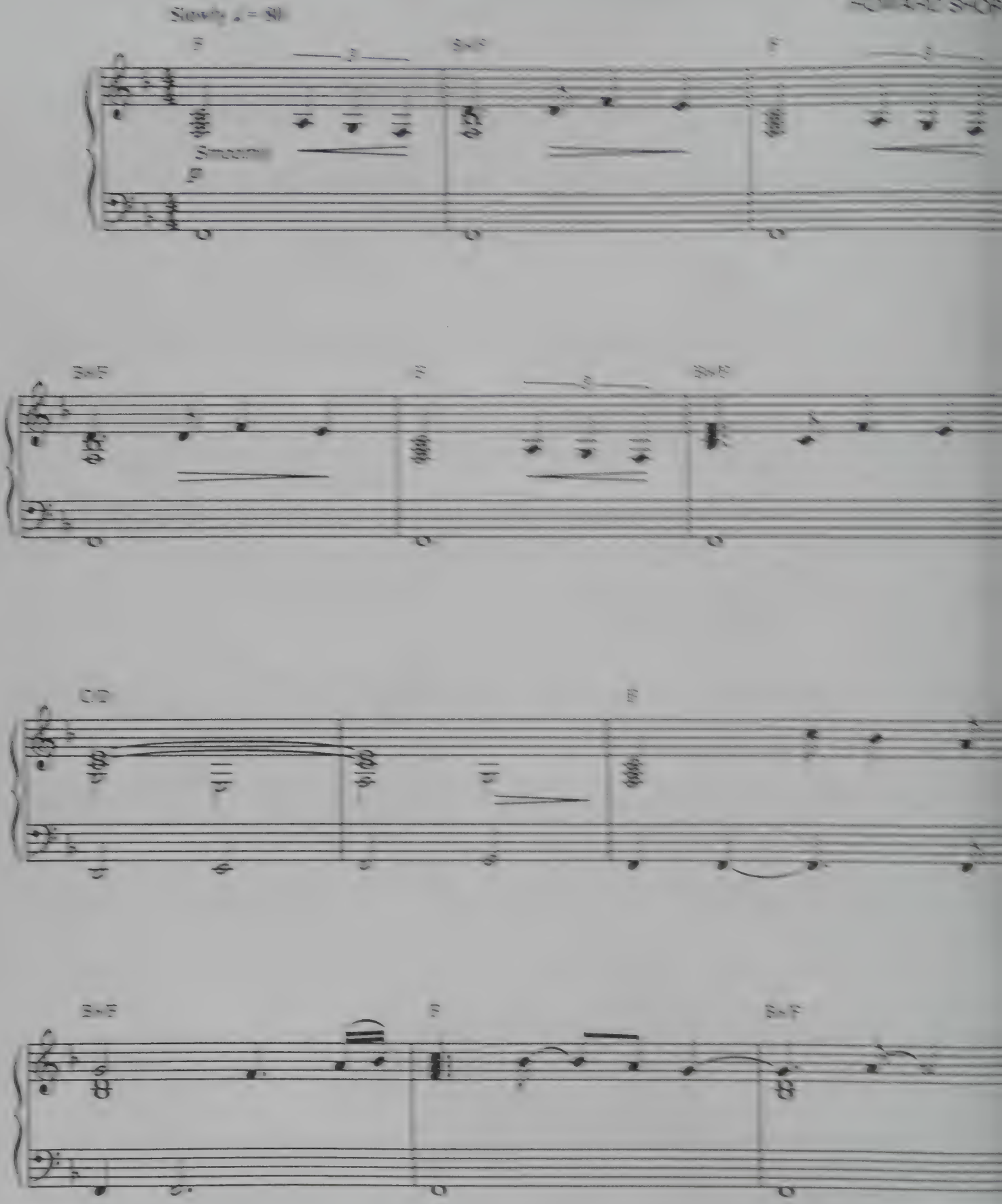
Verse 3:
Girl, you unique.
Now, mek me take a whiff of dat sweet physique.
You are the only girl I like to make my heart stop beat.
You mek me breathless; I can hardly speak.
To be a lady of that caliber is an honor indeed;
Everlasting impression for weeks and weeks.
I wanna throw rose petals at your humble feet;
Make pretend that I'm a machine to exercise you to sleep.
Mister Lover, etc.
Just wanna love you.
Love you plenty, etc.
Catch a groove back, girl.
Let's fog up some window sills, baby.
(To Chorus:)

Verse 4:
Dat face deh, dat walk deh,
Hot like fire.
If you come out now, you'll make him retire.
Anytime you mawga gal a Kingston fire.
Some want a part with Tommy Hilfiger.
'Nuff, 'nuff designer want to know your name.
'Nuff a dem a put you picture in a picture frame.
Wanna feel your body, man,
Can't put you in a frame.
So, mawga gal, enjoy your fame.
Love me, love me, sex machine.
Guaranteed to mek you moan and scream. (4x)
Mister Lover.

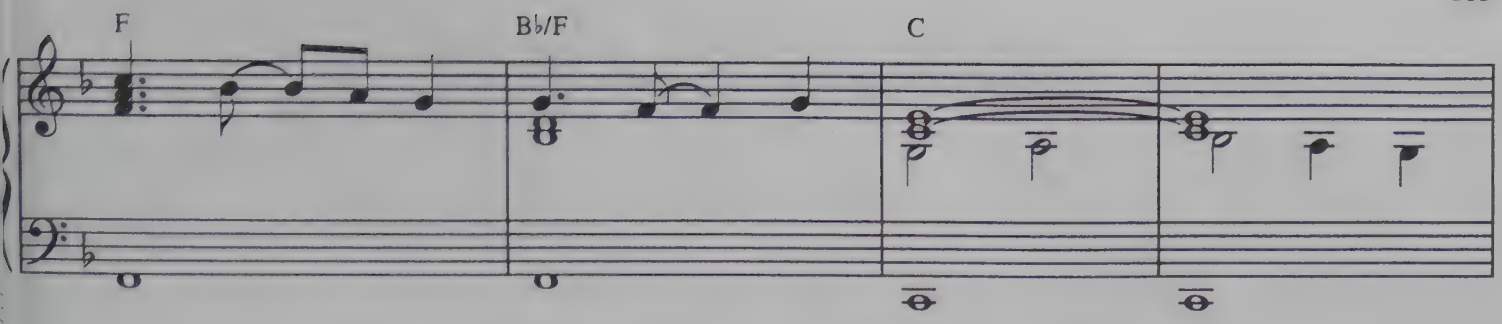
Bridge:
Girlie, girlie, you buck up on a real love machine.
Girlie, girlie, I'm here to make your heart skip a beat.
Girlie, girlie, I hit you between the sheets.
Girlie, girlie, I make you moan and scream.
Girlie, girlie, you get a real love machine.
Girlie, girlie, I hit you between the sheets.
Girlie, girlie, I make you moan and scream.
Girlie, girlie, you know what I'm sayin'?

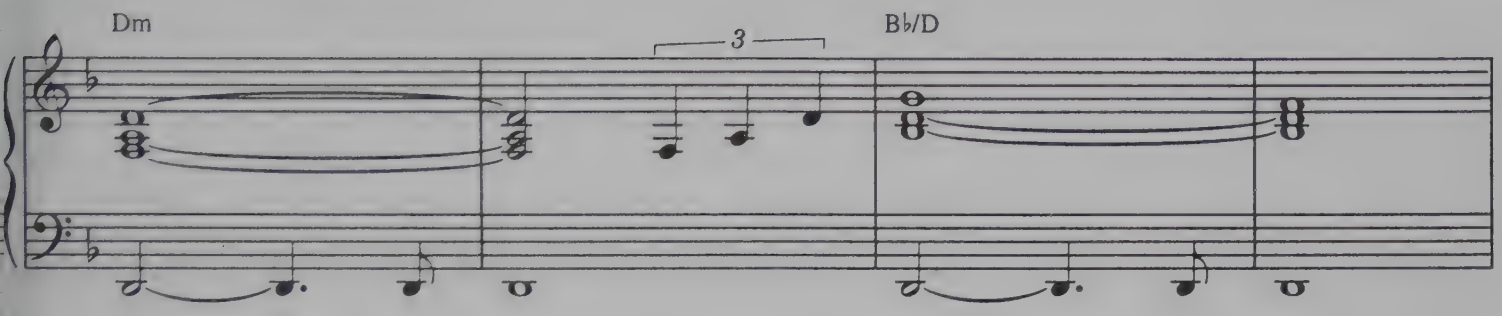
MEET THE BOYS

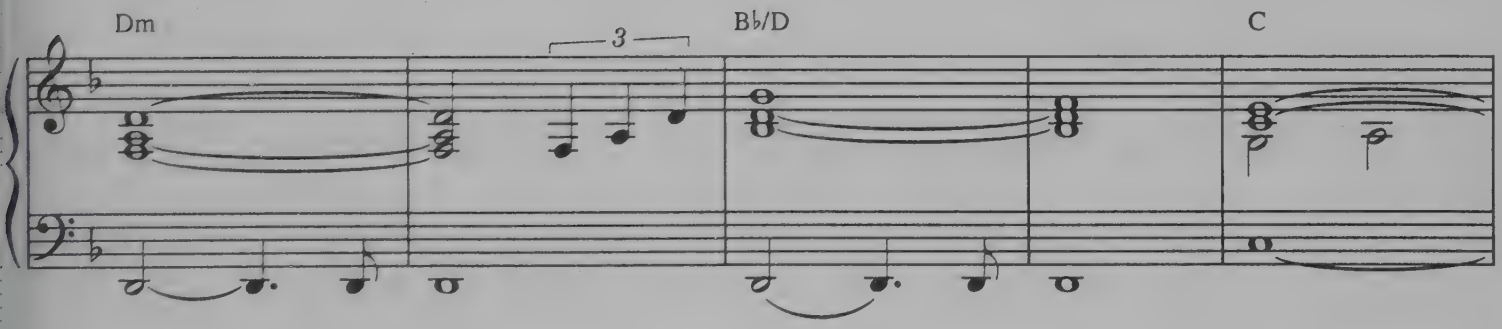
Music by
HOWARD SHOR

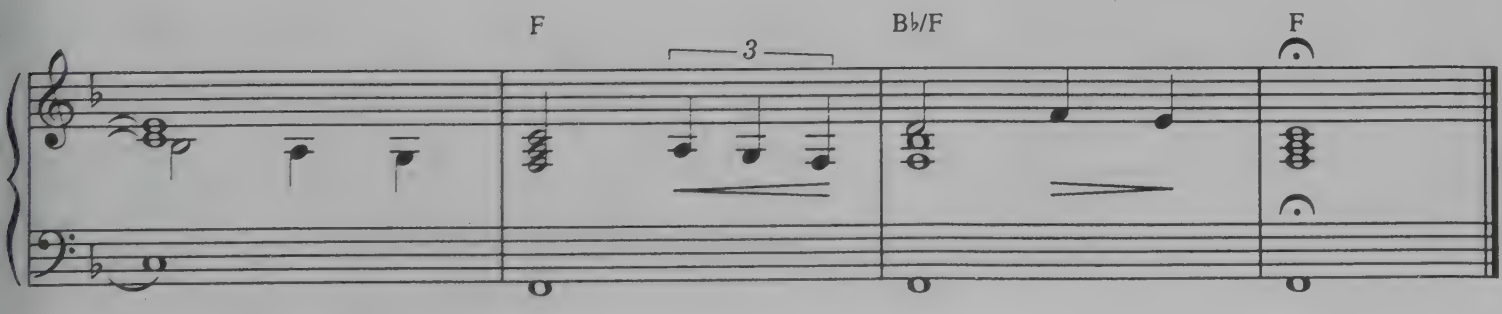


© 1994 WB MUSIC CORP. and NEW REGENCY MUSIC
All Rights Administered by WB MUSIC CORP.
All Rights Reserved


F
B♭/F
C


Dm
3
B♭/D

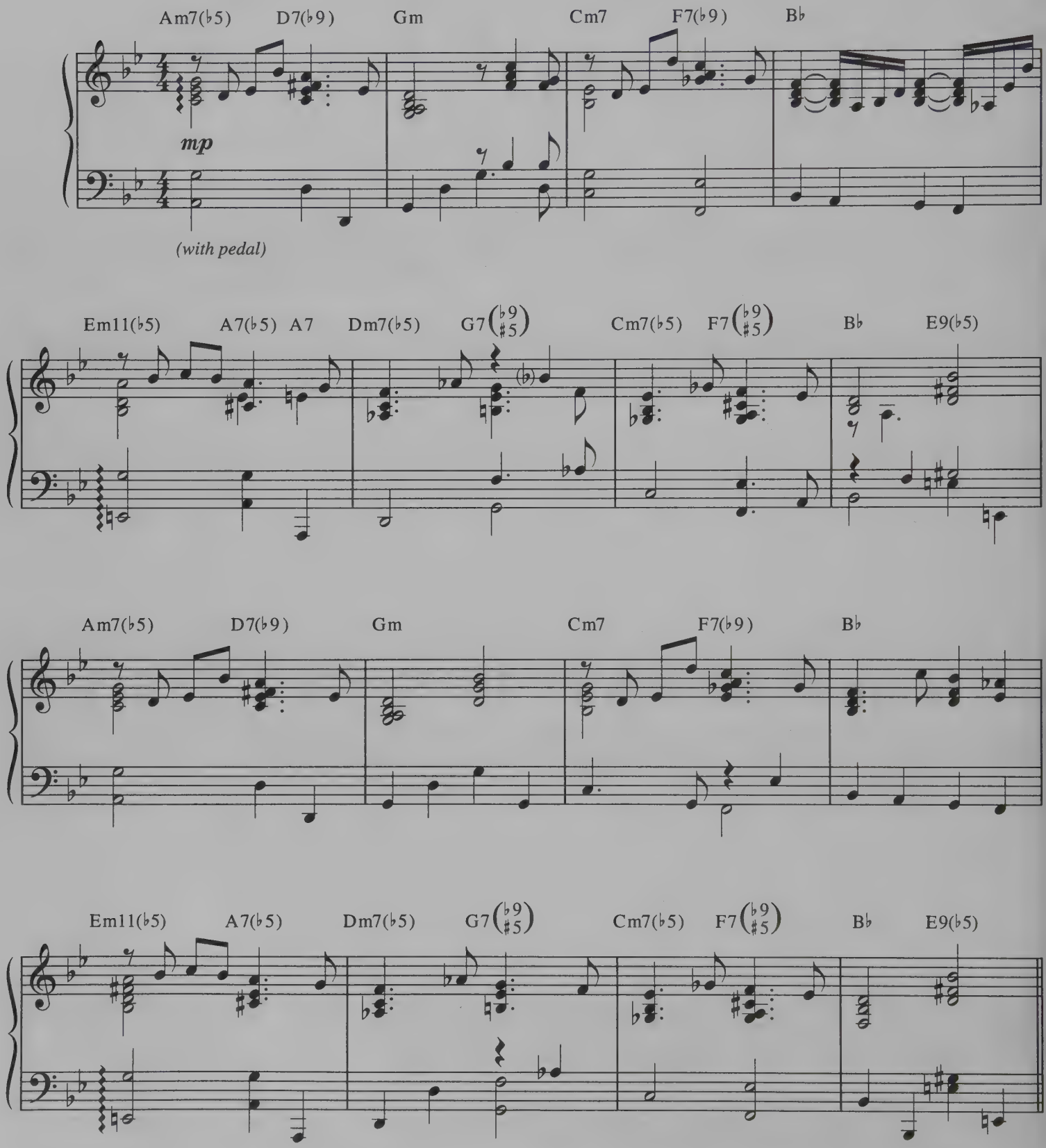

Dm
3
B♭/D
C


F
3
B♭/F
F

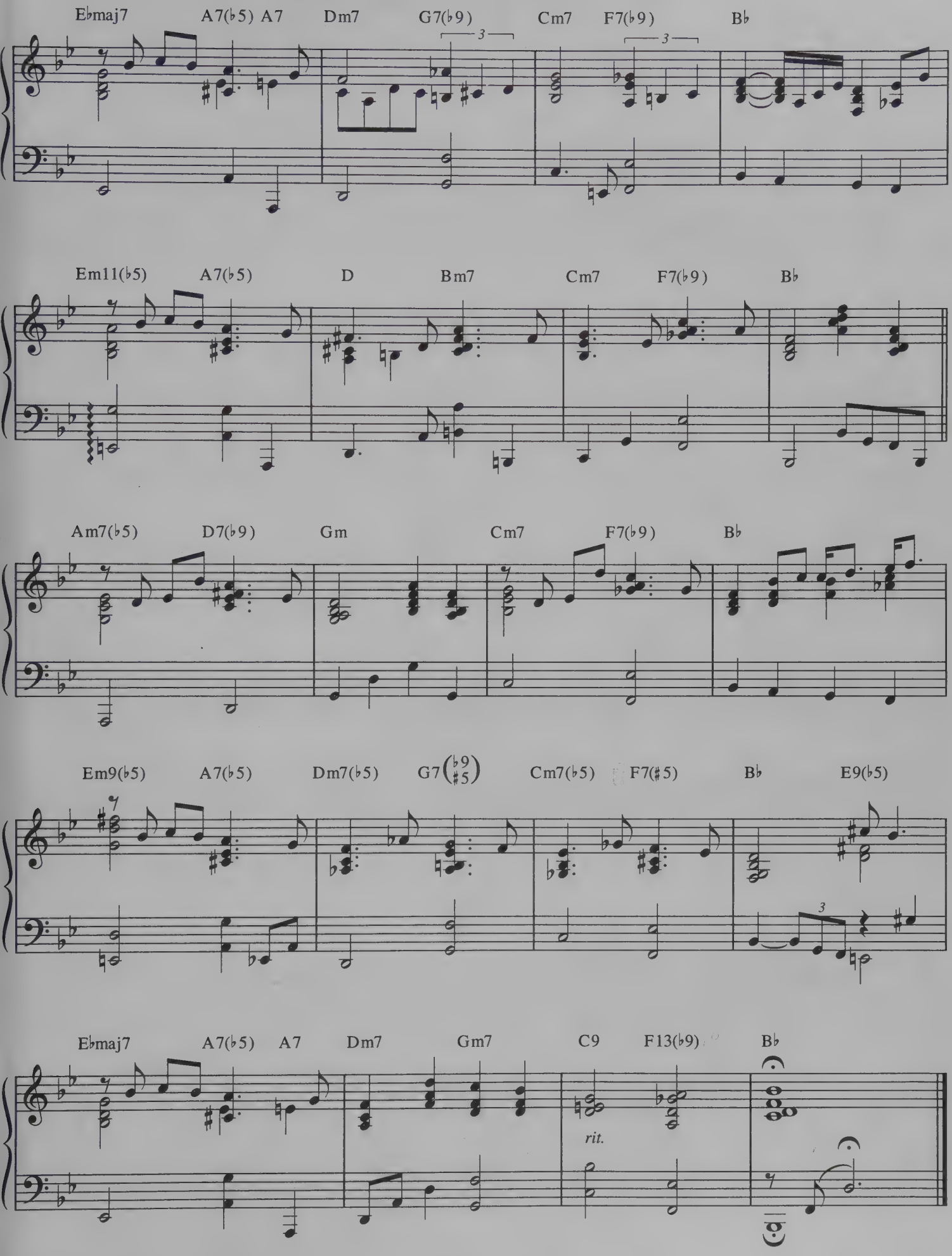
MICHELLE'S LAMENT

By LENNIE NIEHAUS

Slowly ♩ = 60

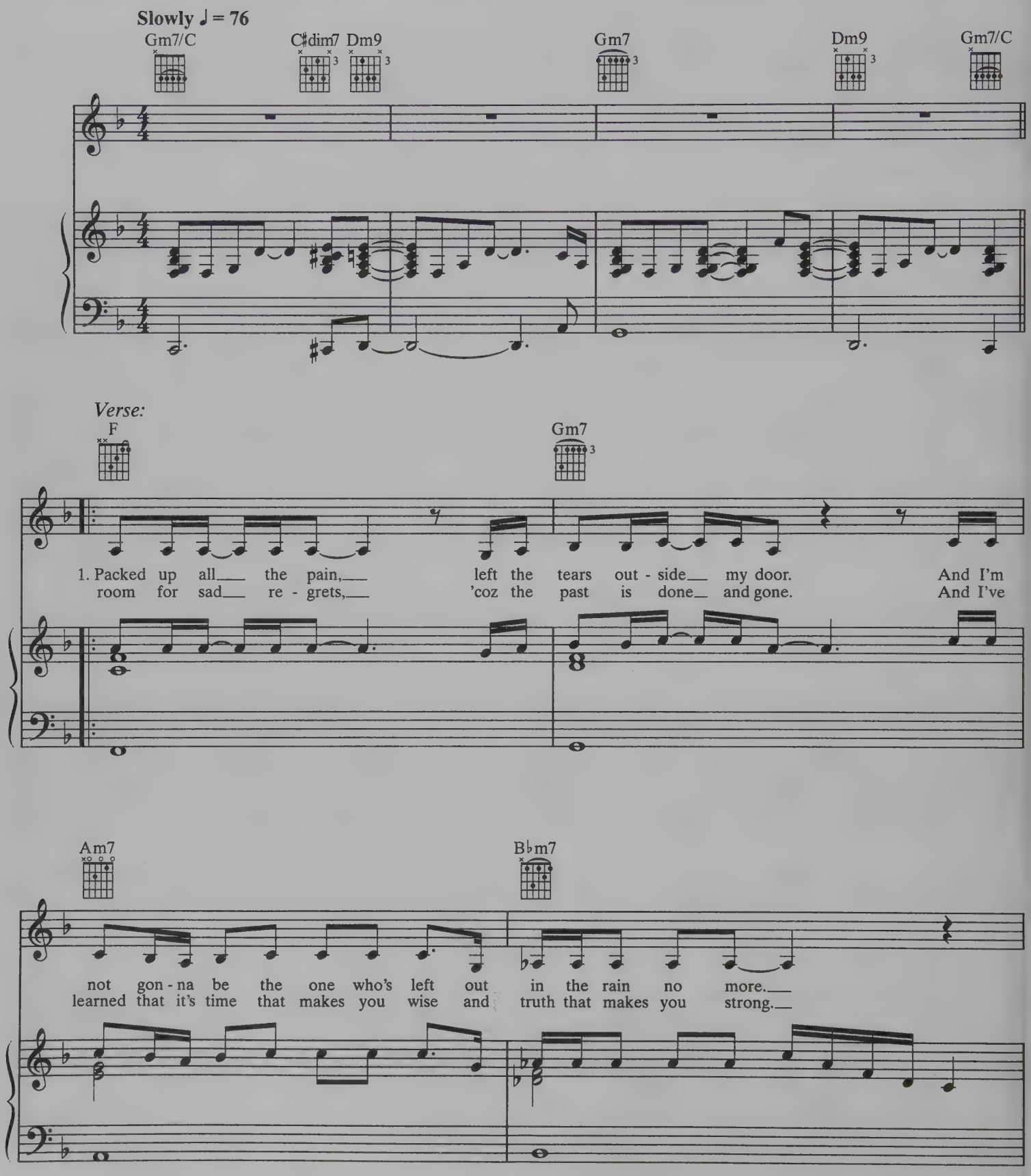


© 1999 WARNER-TAMERLANE PUBLISHING CORP. and WALLET MUSIC
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP.
All Rights Reserved

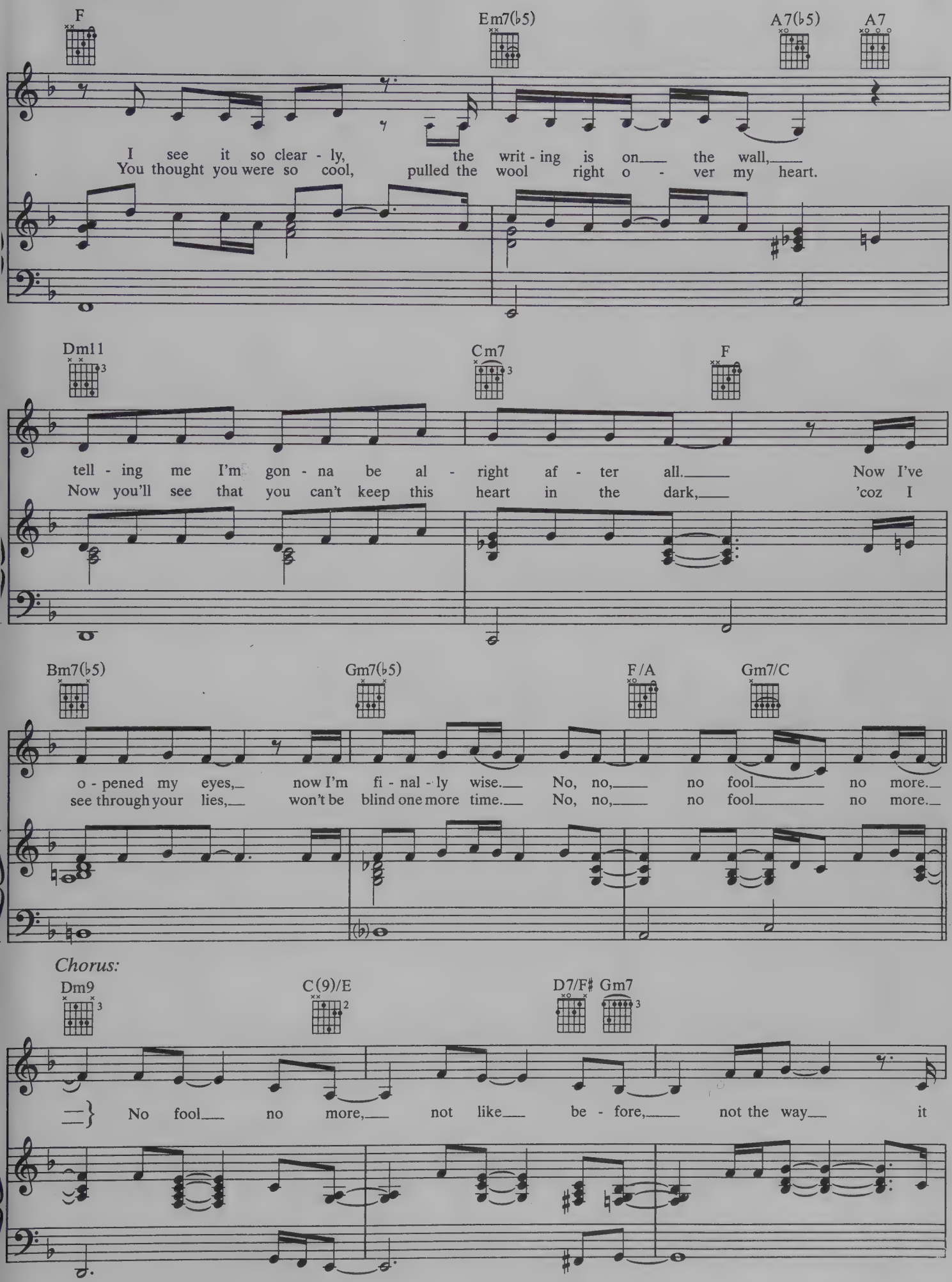

E♭maj7
A7(♭5) A7
Dm7
G7(♭9)
Cm7
F7(♭9)
B♭
Em11(♭5)
A7(♭5)
D
Bm7
Cm7
F7(♭9)
B♭
Am7(♭5)
D7(♭9)
Gm
Cm7
F7(♭9)
B♭
Em9(♭5)
A7(♭5)
Dm7(♭5)
G7(♭9 ♯5)
Cm7(♭5)
F7(♯5)
B♭
E9(♭5)
E♭maj7
A7(♭5) A7
Dm7
Gm7
C9
F13(♭9)
B♭
rit.

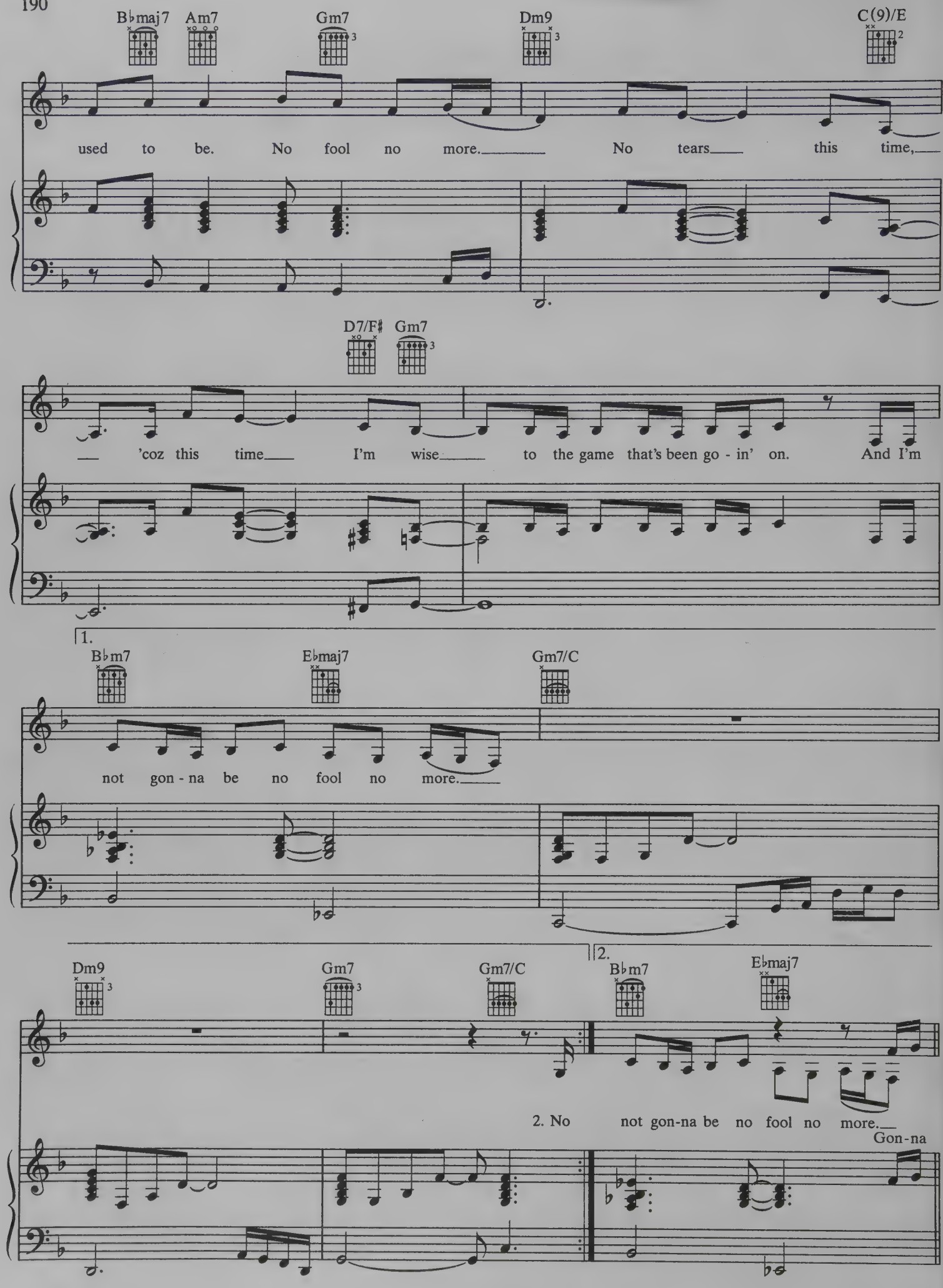
NO FOOL NO MORE

Words and Music by
DIANE WARREN

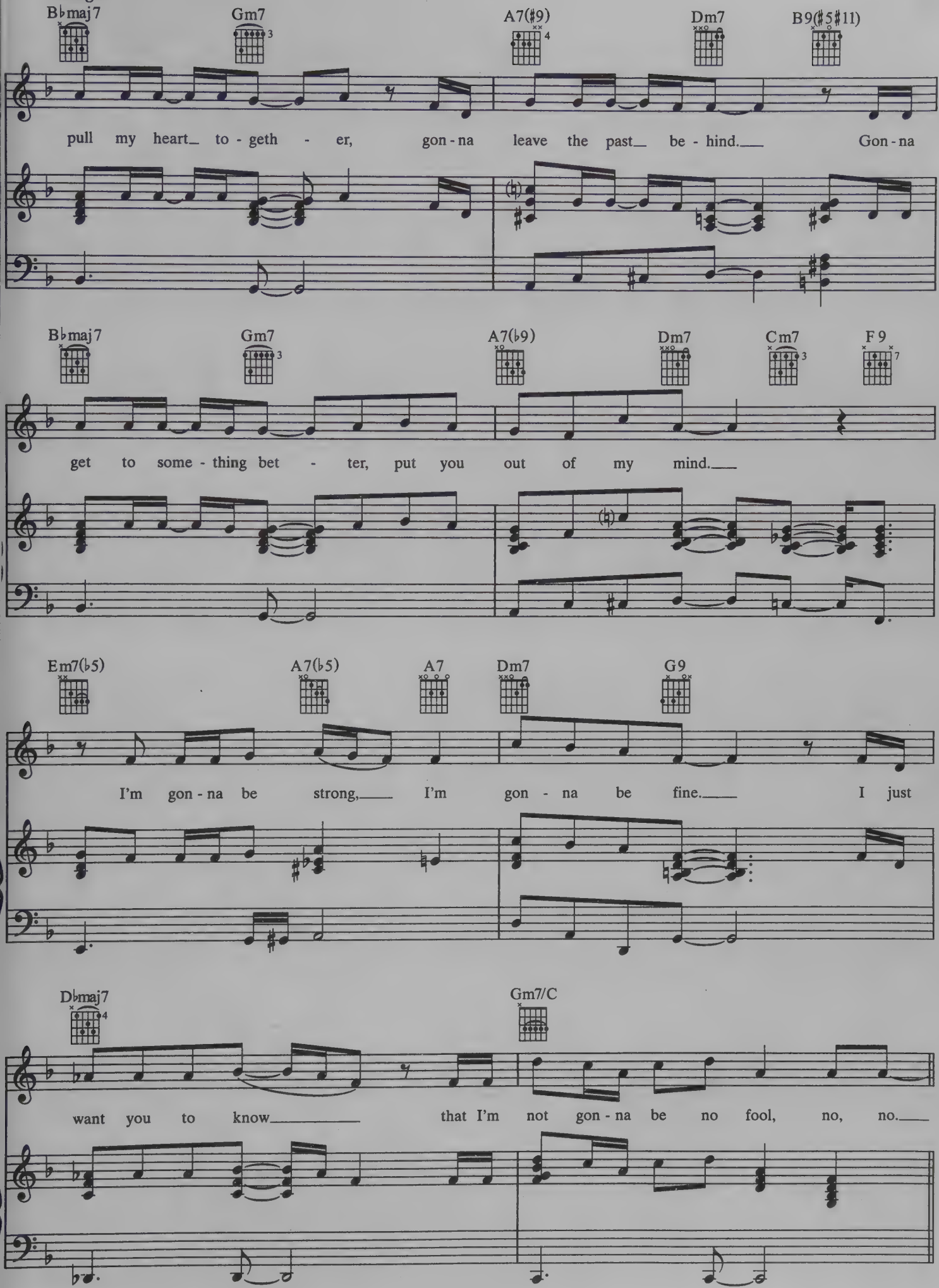


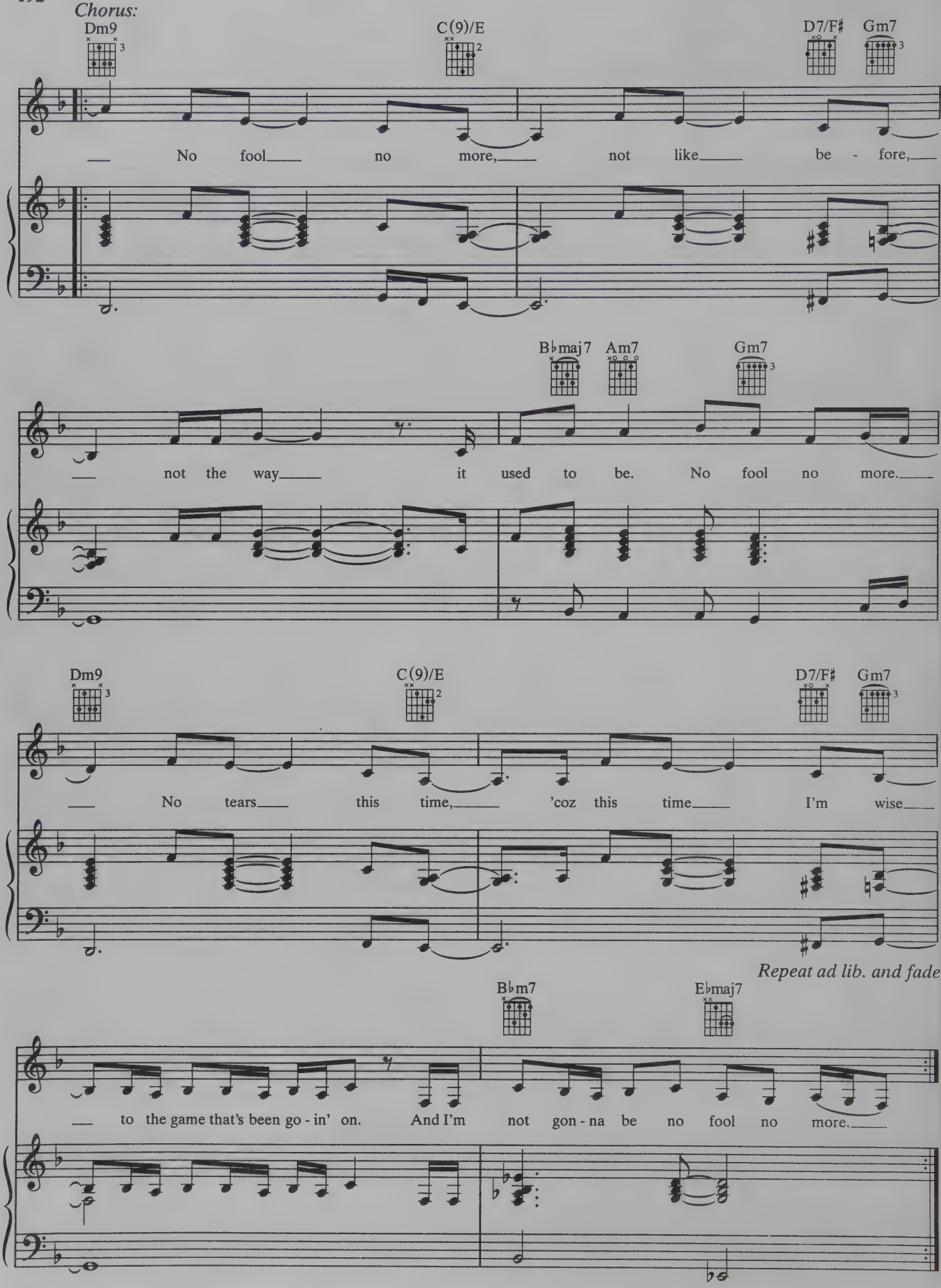
© 1998 REALSONGS (ASCAP)
All Rights Reserved


F
Em7(♭5)
A7(♭5)
A7
I see it so clear - ly, the writ - ing is on the wall,
You thought you were so cool, pulled the wool right o - ver my heart.
Dm11
Cm7
F
tell - ing me I'm gon - na be al - right af - ter all. Now I've
Now you'll see that you can't keep this heart in the dark, 'coz I
Bm7(♭5)
Gm7(♭5)
F/A
Gm7/C
o - pened my eyes, now I'm fi - nal - ly wise. No, no, no fool no more.
see through your lies, won't be blind one more time. No, no, no fool no more.
Chorus:
Dm9
C(9)/E
D7/F♯
Gm7
No fool no more, not like be - fore, not the way it


B♭maj7 Am7 Gm7 Dm9 C(9)/E
used to be. No fool no more. No tears this time,
D7/F♯ Gm7
'coz this time I'm wise to the game that's been go - in' on. And I'm
1.
B♭m7 E♭maj7 Gm7/C
not gon - na be no fool no more.
2.
Dm9 Gm7 Gm7/C B♭m7 E♭maj7
2. No not gon-na be no fool no more.
Gon-na

Bridge:

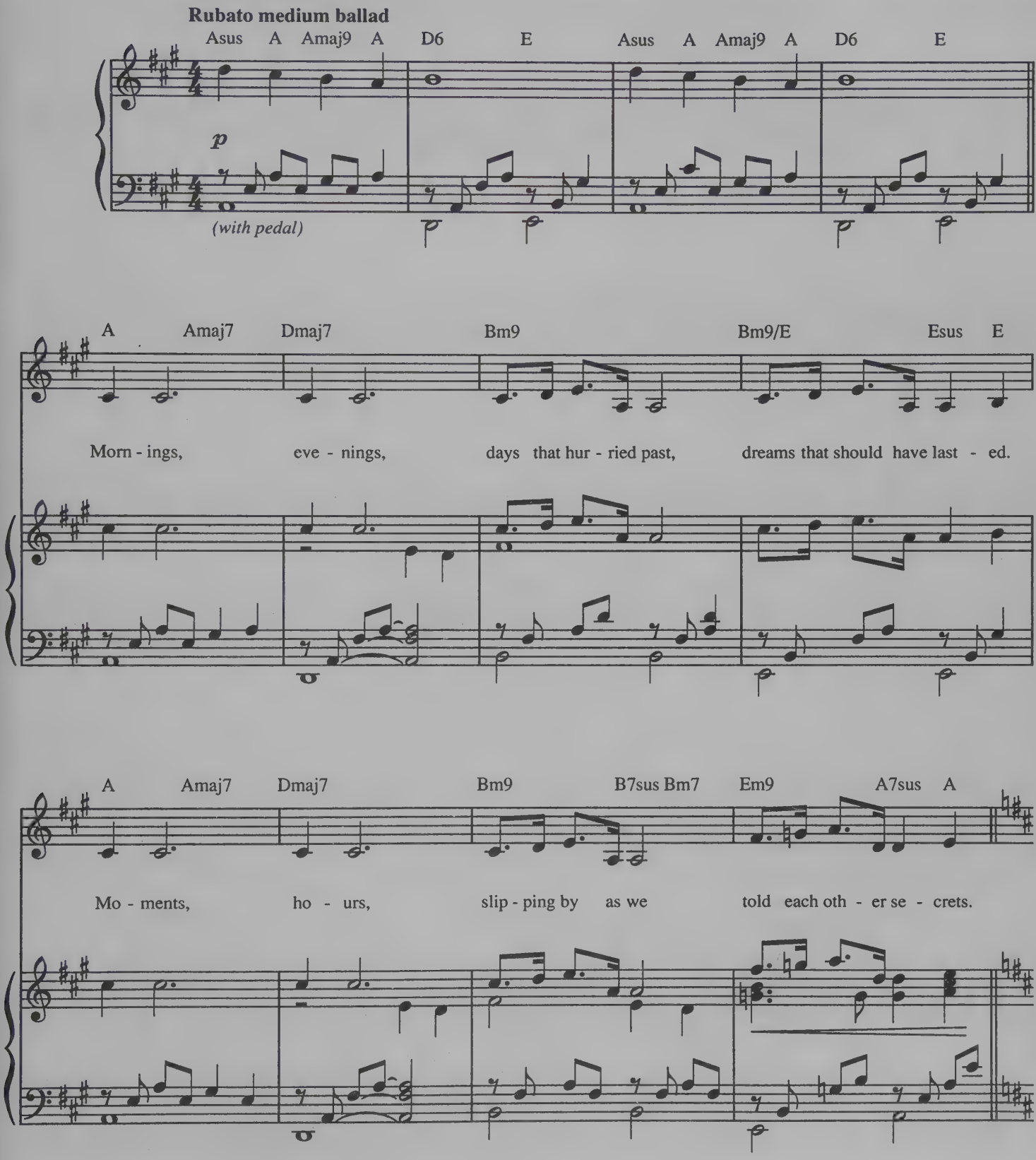

B♭maj7
Gm7
A7(♯9)
Dm7
B9(♯5♯11)
pull my heart_ to - geth - er, gon - na leave the past_ be - hind.___ Gon - na
B♭maj7
Gm7
A7(♭9)
Dm7
Cm7
F9
get to some - thing bet - ter, put you out of my mind.___
Em7(♭5)
A7(♭5)
A7
Dm7
G9
I'm gon - na be strong,___ I'm gon - na be fine.___ I just
D♭maj7
Gm7/C
want you to know_____ that I'm not gon - na be no fool, no, no.___


Chorus:
Dm9
C(9)/E
D7/F♯
Gm7
No fool no more, not like be - fore,
B♭maj7
Am7
Gm7
not the way it used to be. No fool no more.
Dm9
C(9)/E
D7/F♯
Gm7
No tears this time, 'coz this time I'm wise
Repeat ad lib. and fade
B♭m7
E♭maj7
to the game that's been go - in' on. And I'm not gon - na be no fool no more.

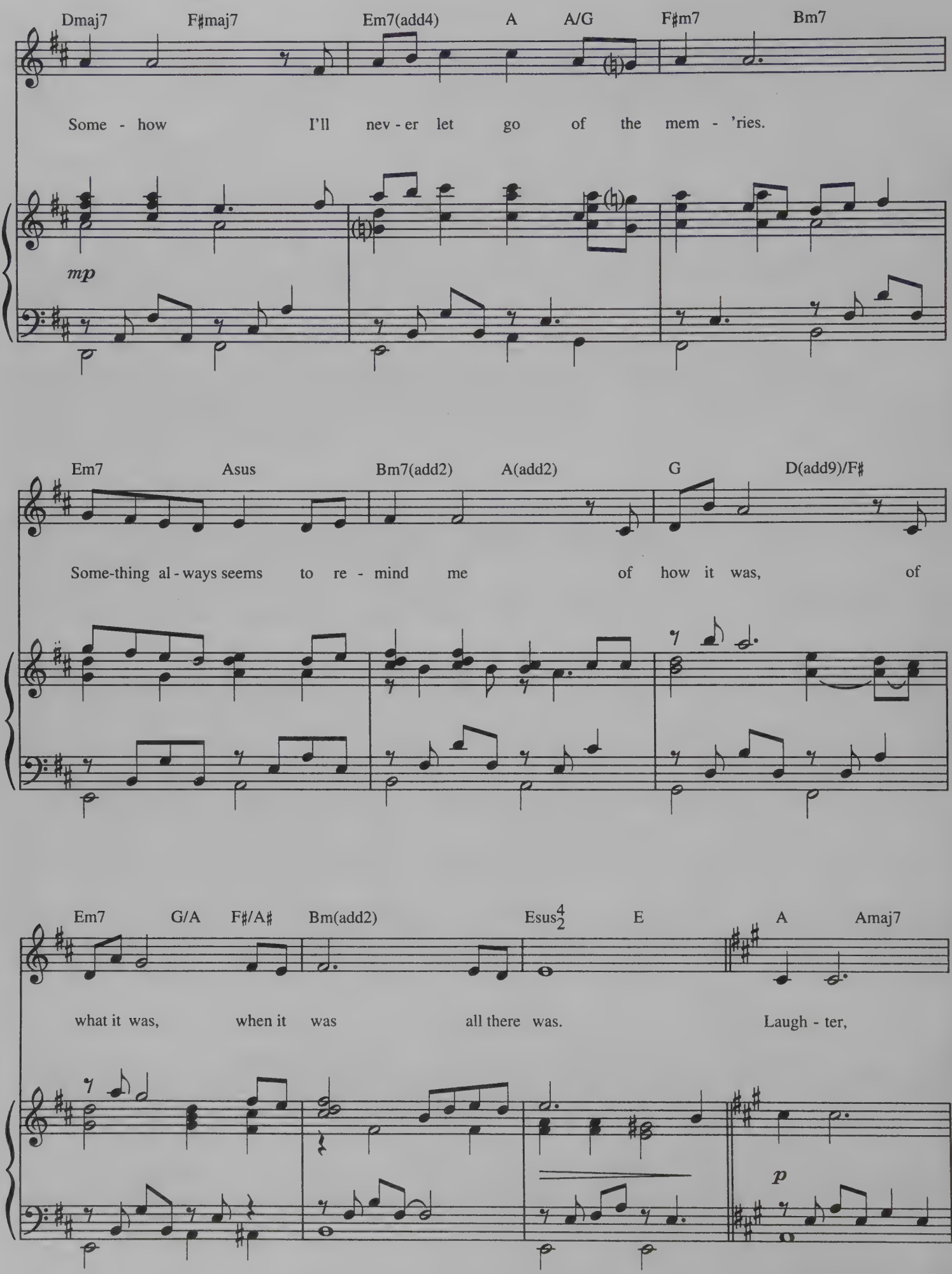
PLACES THAT BELONG TO YOU

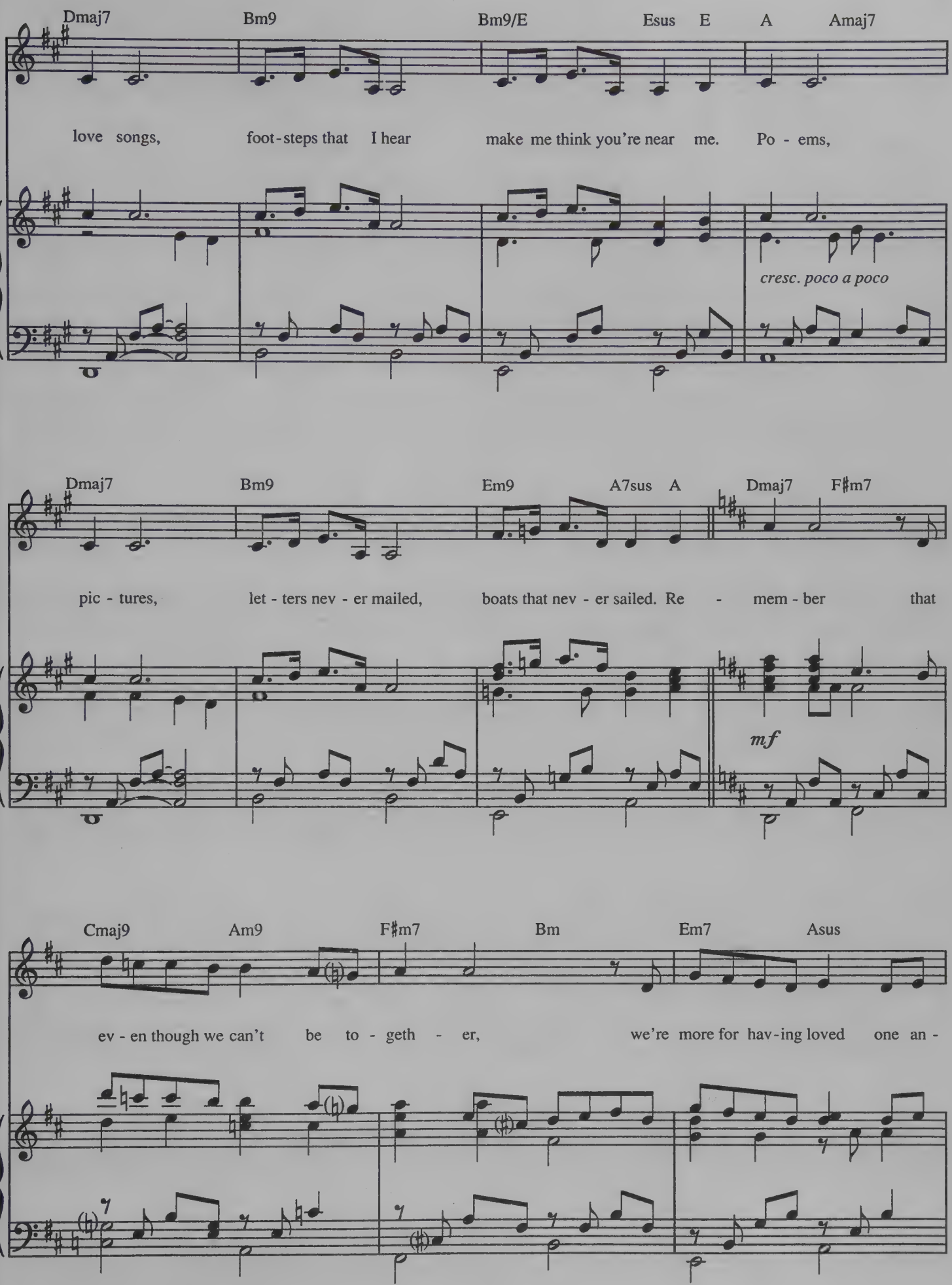
Lyrics by
ALAN and MARILYN BERGMAN

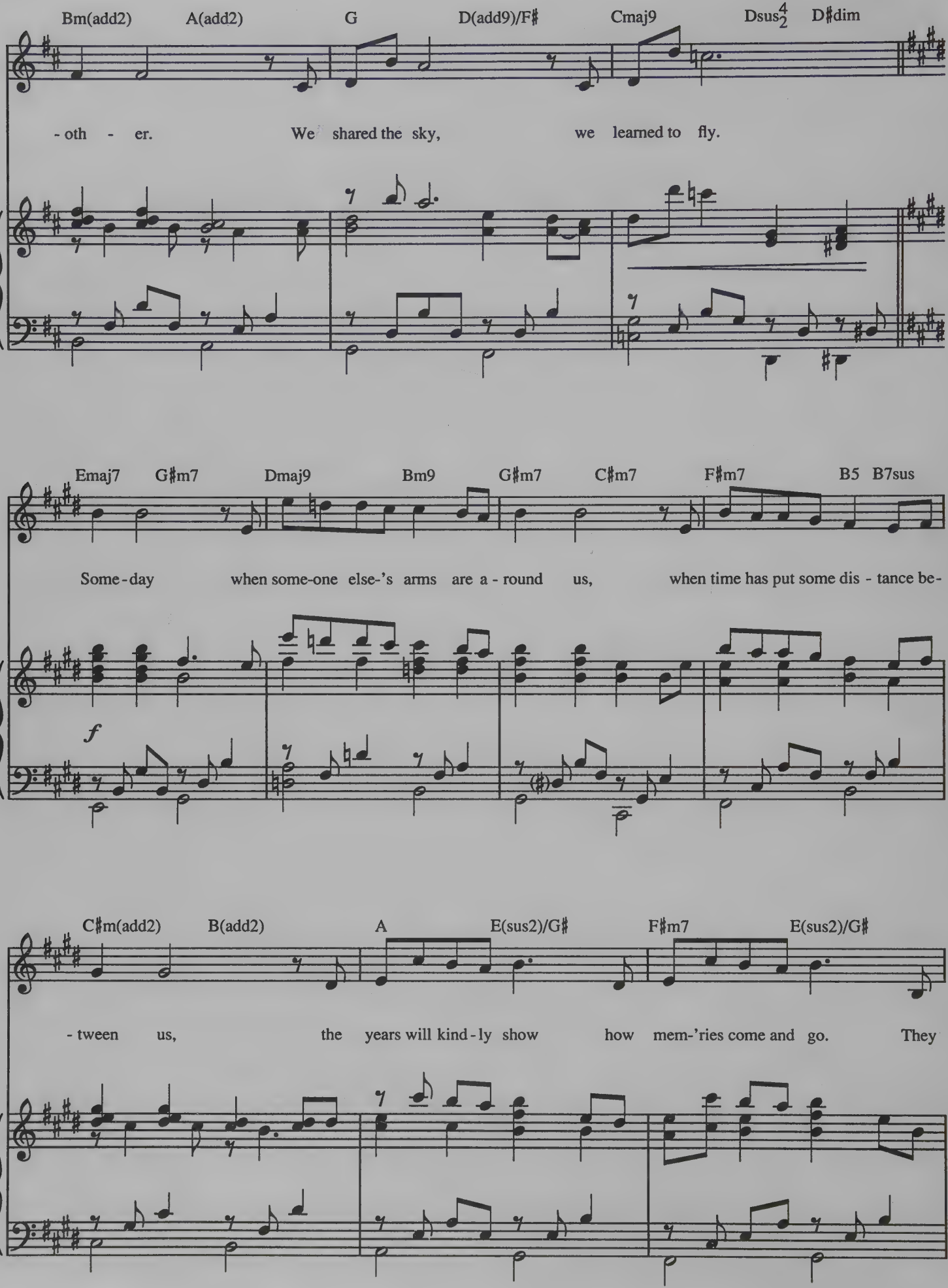
Music by
JAMES NEWTON HOWARD

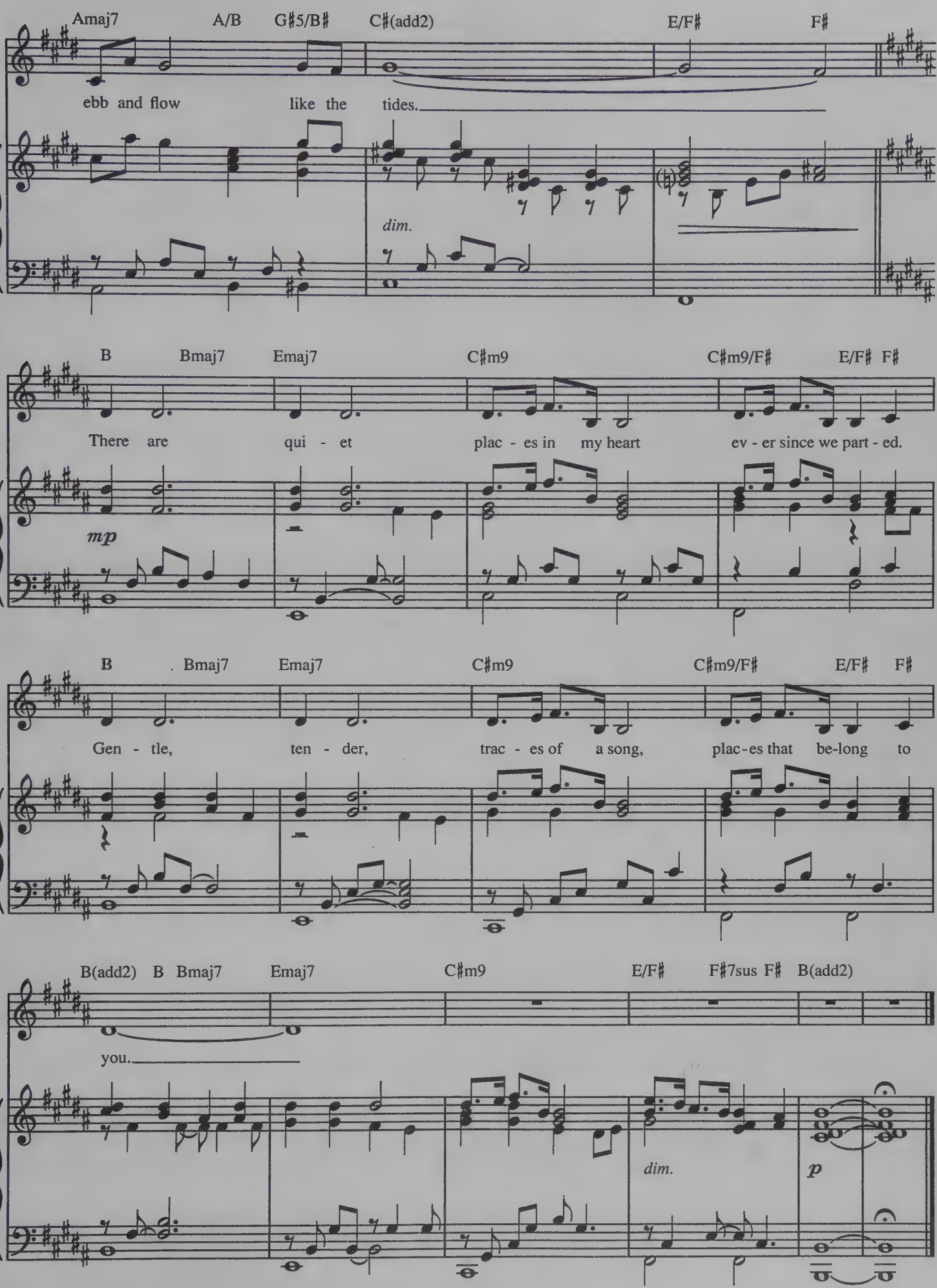


© 1991 AVON GATE MUSIC, INC., NEWTON HOUSE MUSIC, DECO MUSIC,
BURBANK PLAZA MUSIC, INC., THREESOME MUSIC CO. and EMANUEL MUSIC
All Rights Reserved


Dmaj7 F♯maj7 Em7(add4) A A/G F♯m7 Bm7
Some - how I'll nev - er let go of the mem - 'ries.
mp
Em7 Asus Bm7(add2) A(add2) G D(add9)/F♯
Some-thing al - ways seems to re - mind me of how it was, of
Em7 G/A F♯/A♯ Bm(add2) Esus4/2 E A Amaj7
what it was, when it was all there was. Laugh - ter,
p


Dmaj7 Bm9 Bm9/E Esus E A Amaj7
love songs, foot-steps that I hear make me think you're near me. Po - ems,
cresc. poco a poco
Dmaj7 Bm9 Em9 A7sus A Dmaj7 F♯m7
pic - tures, let - ters nev - er mailed, boats that nev - er sailed. Re - mem - ber that
mf
Cmaj9 Am9 F♯m7 Bm Em7 Asus
ev - en though we can't be to - geth - er, we're more for hav-ing loved one an -

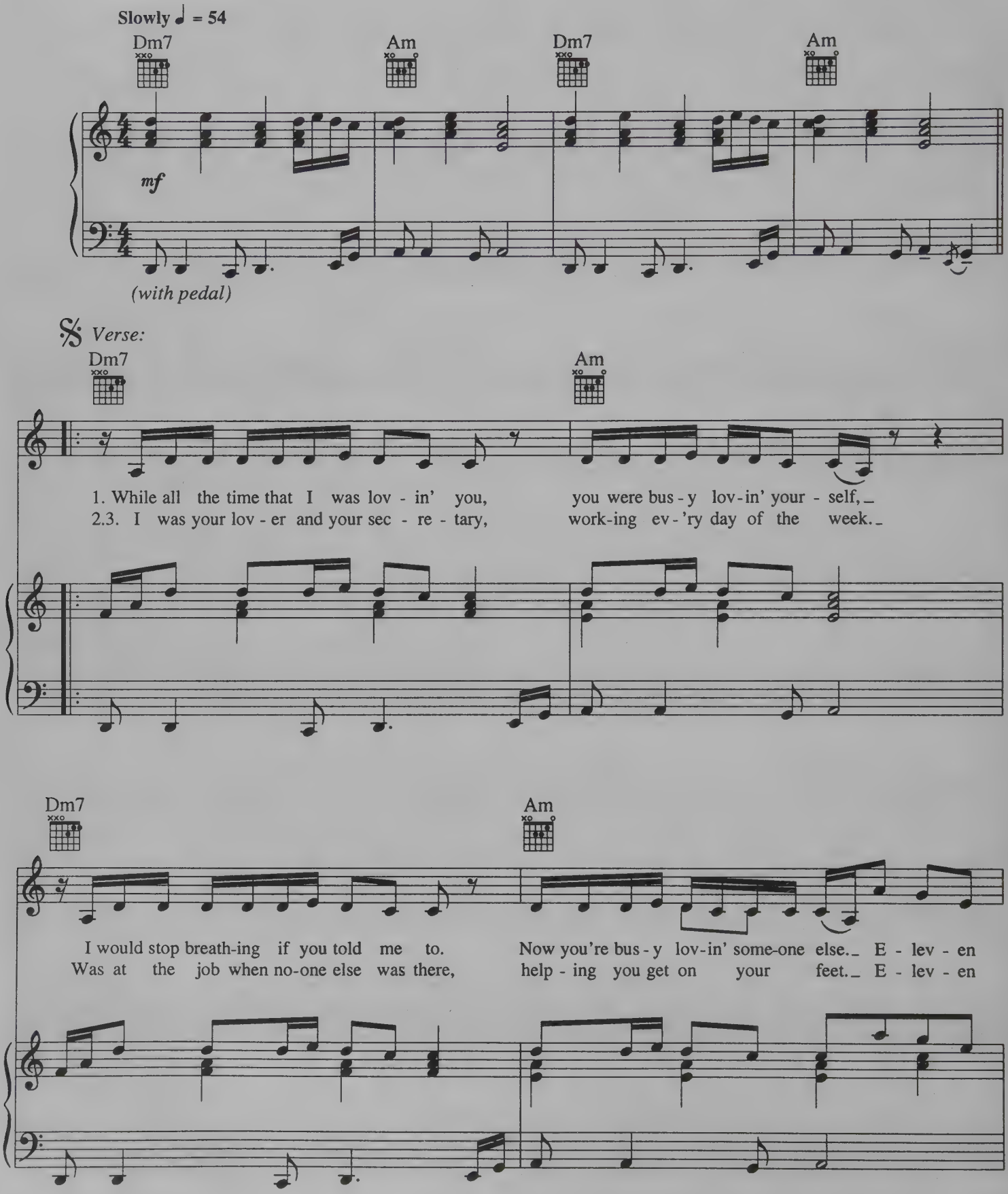

Bm(add2) A(add2) G D(add9)/F♯ Cmaj9 Dsus4/2 D♯dim
- oth - er. We shared the sky, we learned to fly.
Emaj7 G♯m7 Dmaj9 Bm9 G♯m7 C♯m7 F♯m7 B5 B7sus
Some - day when some-one else-'s arms are a - round us, when time has put some dis - tance be-
f
C♯m(add2) B(add2) A E(sus2)/G♯ F♯m7 E(sus2)/G♯
- tween us, the years will kind - ly show how mem-'ries come and go. They


Amaj7 A/B G♯5/B♯ C♯(add2) E/F♯ F♯
ebb and flow like the tides.
dim.
B Bmaj7 Emaj7 C♯m9 C♯m9/F♯ E/F♯ F♯
There are qui - et plac - es in my heart ev - er since we part - ed.
mp
B Bmaj7 Emaj7 C♯m9 C♯m9/F♯ E/F♯ F♯
Gen - tle, ten - der, trac - es of a song, plac-es that be-long to
B(add2) B Bmaj7 Emaj7 C♯m9 E/F♯ F♯7sus F♯ B(add2)
you.
dim.
p

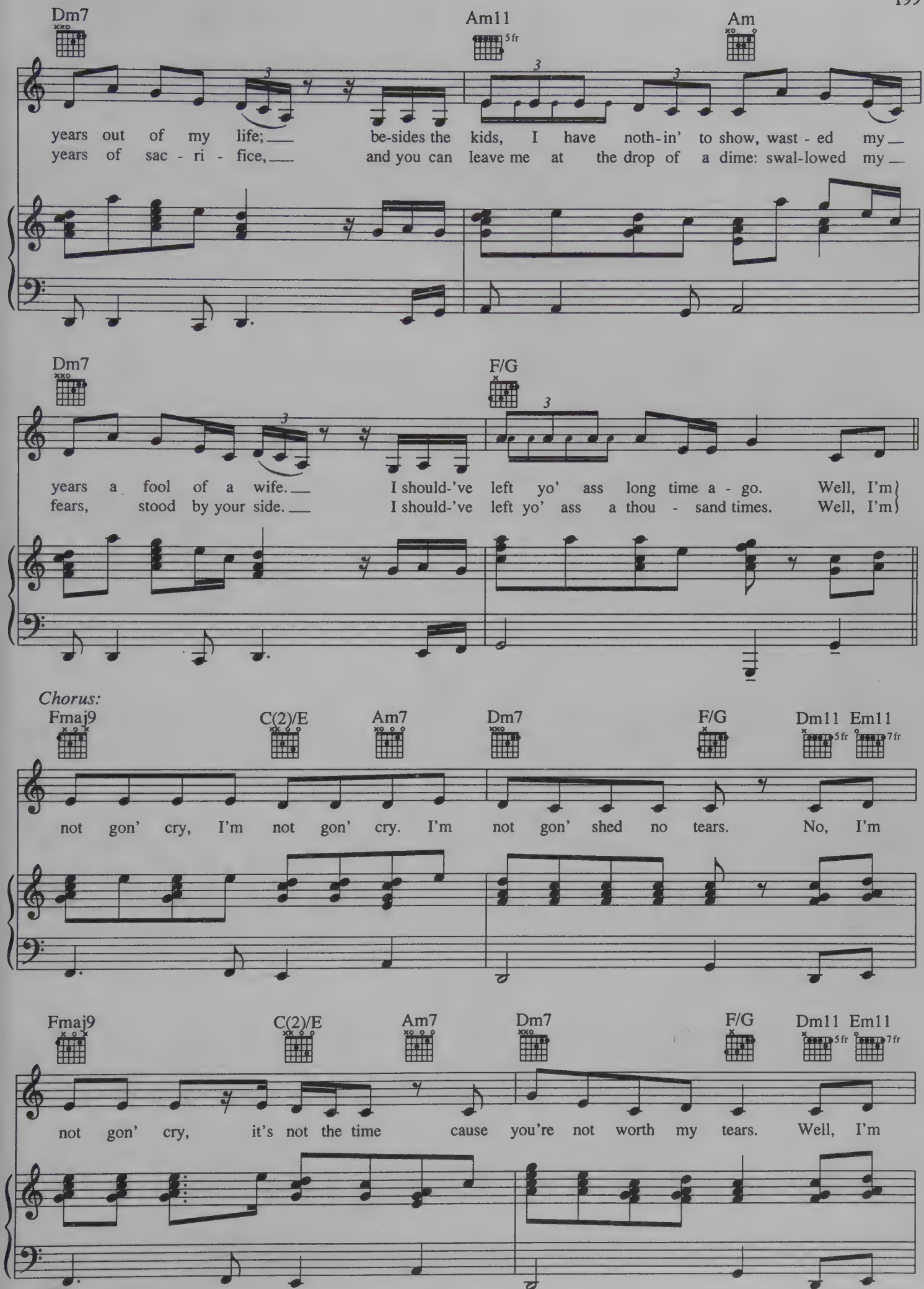
As Performed by Mary J. Blige

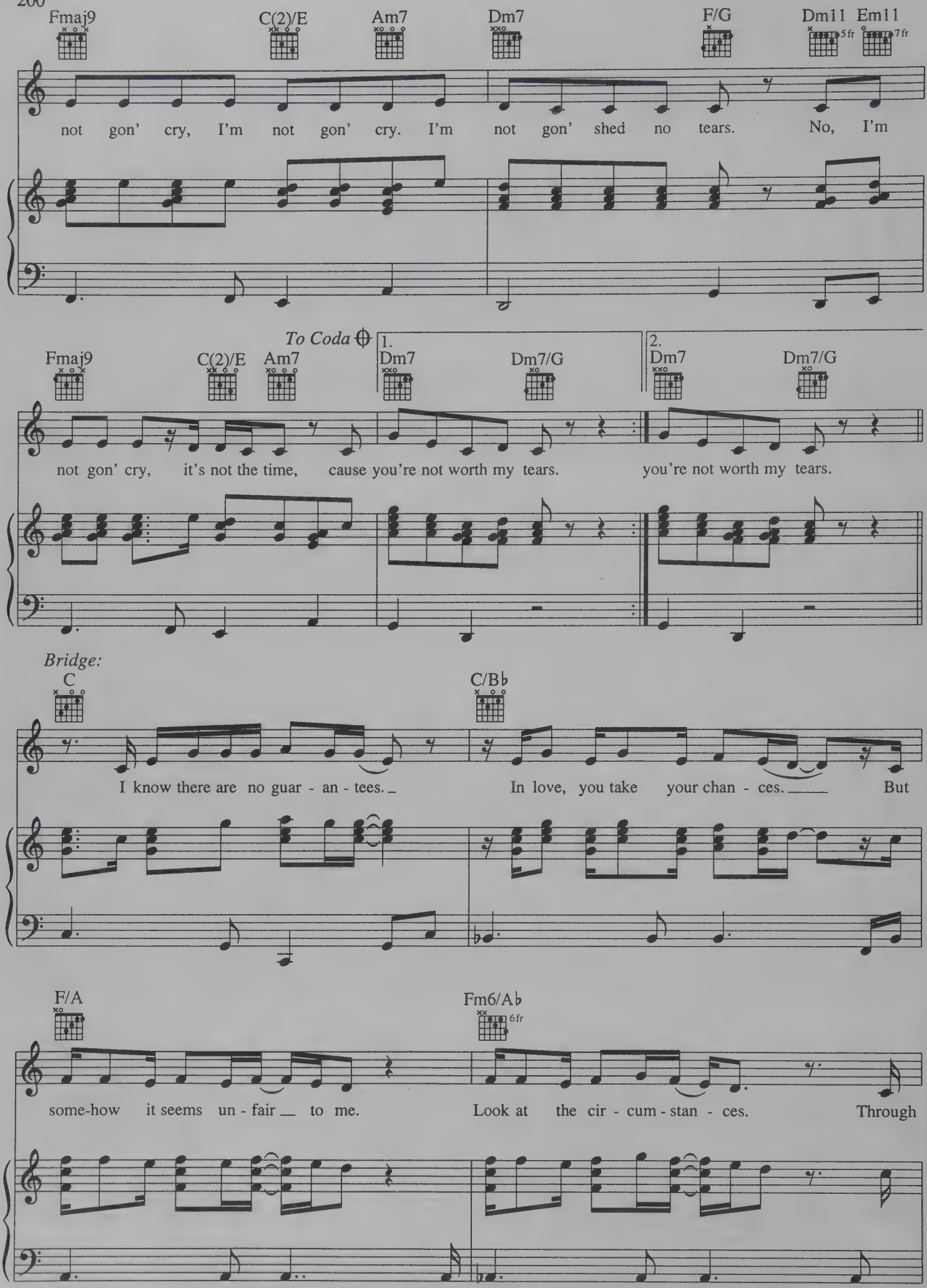
NOT GON' CRY

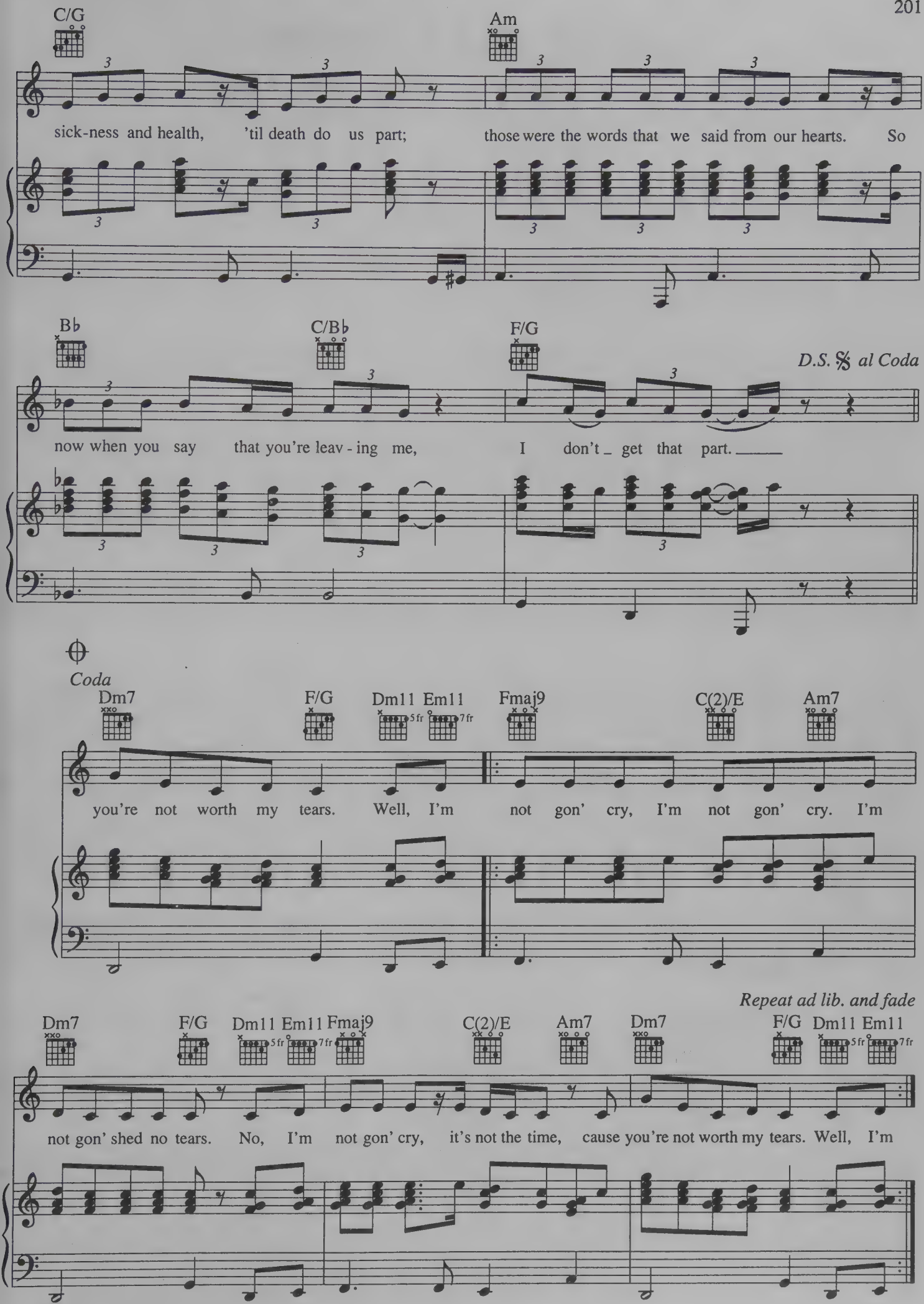
Words and Music by
BABYFACE



© 1995 ECAF MUSIC/SONY SONGS, INC. and FOX FILM MUSIC CORP. (BMI)
All Rights on behalf of ECAF MUSIC and SONY SONGS, INC. Administered by SONY MUSIC PUBLISHING
All Rights Reserved

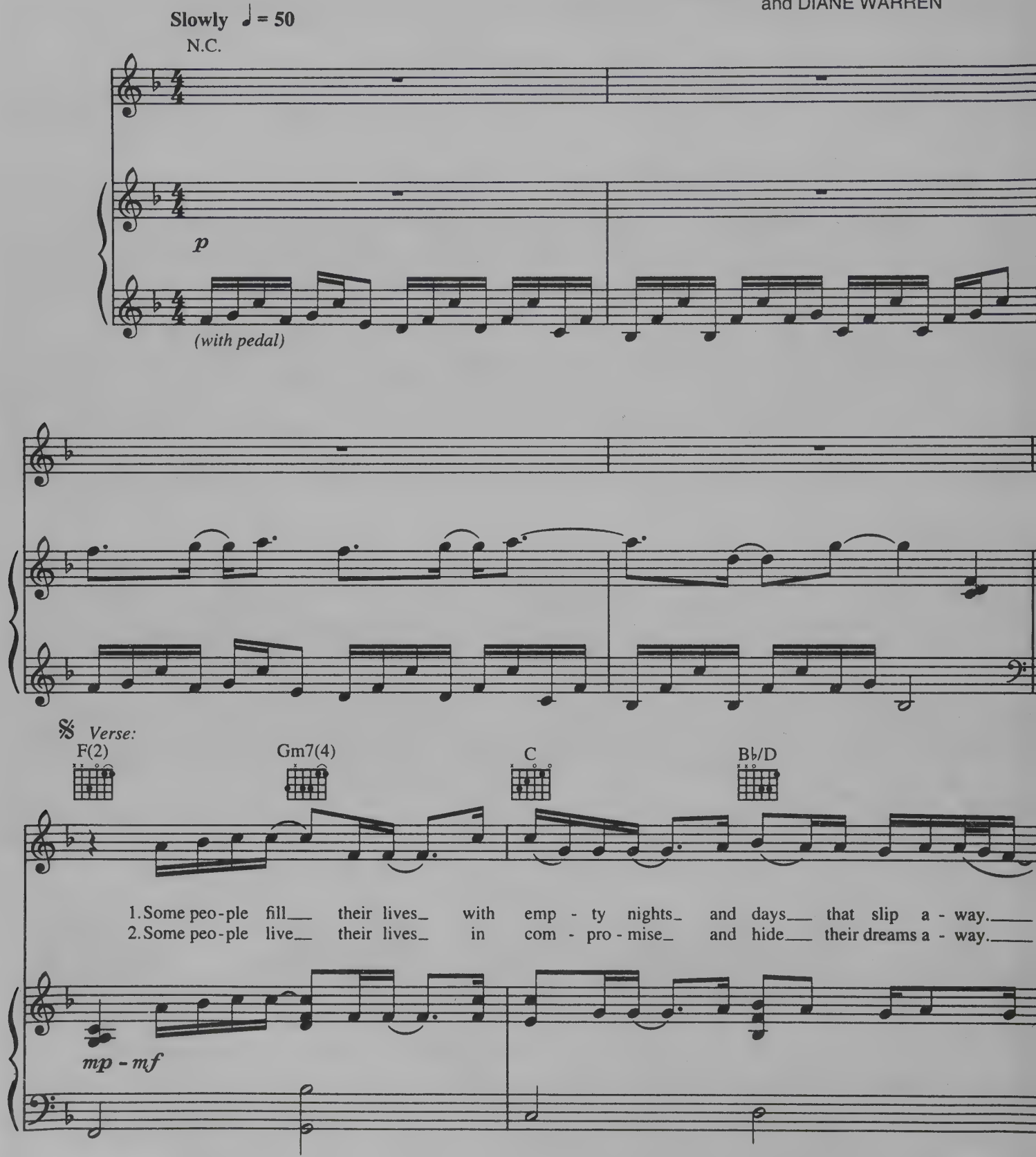

Dm7
Am11
5fr
Am
years out of my life; be-sides the kids, I have noth-in' to show, wast - ed my
years of sac - ri - fice, and you can leave me at the drop of a dime: swal-lowed my
Dm7
F/G
years a fool of a wife. I should-'ve left yo' ass long time a - go. Well, I'm
fears, stood by your side. I should-'ve left yo' ass a thou - sand times. Well, I'm
Chorus:
Fmaj9
C(2)/E
Am7
Dm7
F/G
Dm11
Em11
5fr
7fr
not gon' cry, I'm not gon' cry. I'm not gon' shed no tears. No, I'm
Fmaj9
C(2)/E
Am7
Dm7
F/G
Dm11
Em11
5fr
7fr
not gon' cry, it's not the time cause you're not worth my tears. Well, I'm


Fmaj9
C(2)/E
Am7
Dm7
F/G
Dm11
Em11
5fr
7fr
not gon' cry, I'm not gon' cry. I'm not gon' shed no tears. No, I'm
To Coda
1.
2.
Fmaj9
C(2)/E
Am7
Dm7
Dm7/G
Dm7
Dm7/G
not gon' cry, it's not the time, cause you're not worth my tears. you're not worth my tears.
Bridge:
C
C/B♭
I know there are no guar - an - tees. In love, you take your chan - ces. But
F/A
Fm6/A♭
6fr
some-how it seems un - fair to me. Look at the cir - cum - stan - ces. Through

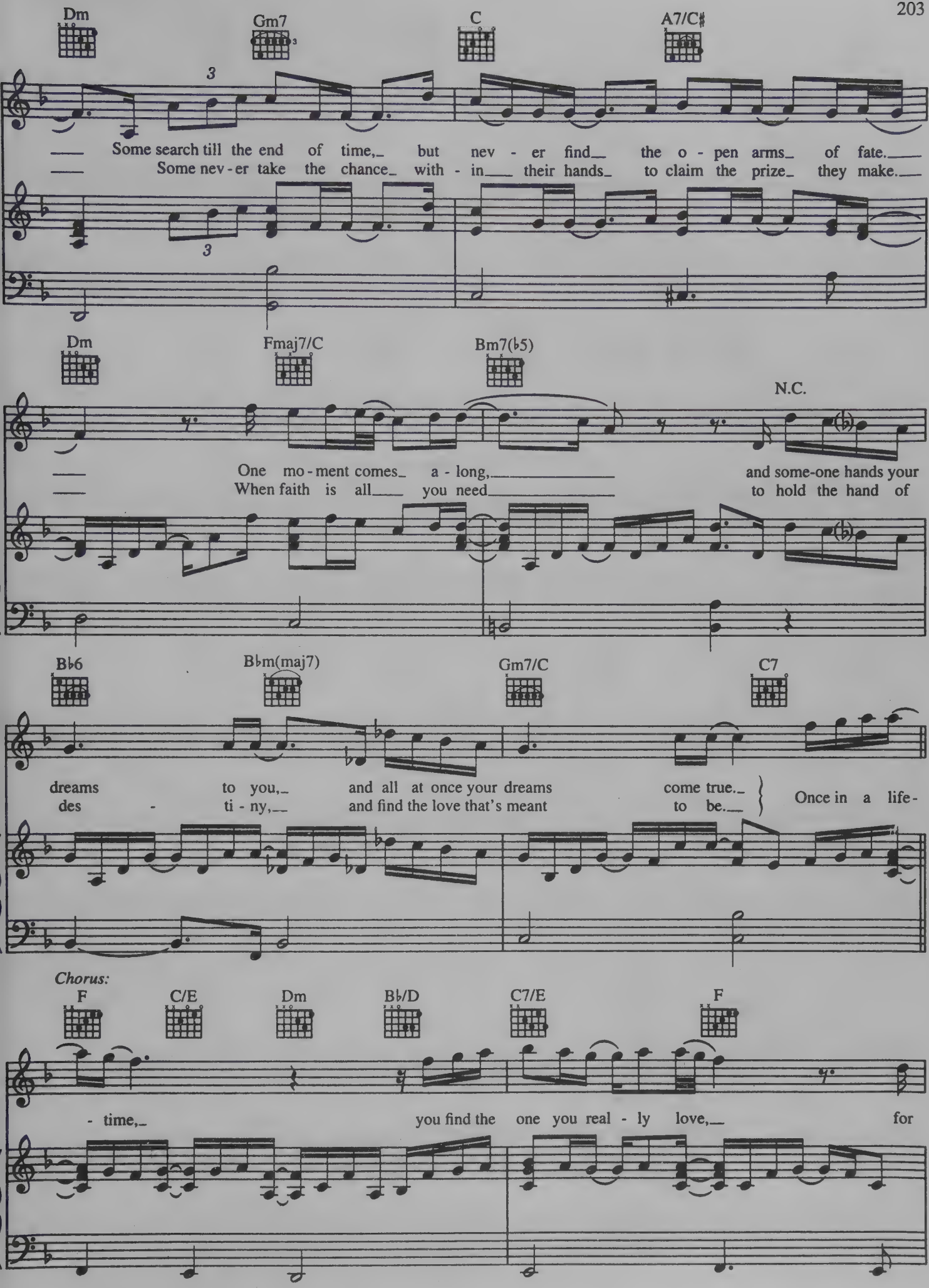

C/G
Am
sick-ness and health, 'til death do us part; those were the words that we said from our hearts. So
B♭
C/B♭
F/G
D.S. 𝄋 al Coda
now when you say that you're leav - ing me, I don't _ get that part. ____
Coda
Dm7
F/G
Dm11
Em11
Fmaj9
C(2)/E
Am7
you're not worth my tears. Well, I'm not gon' cry, I'm not gon' cry. I'm
Repeat ad lib. and fade
Dm7
F/G
Dm11
Em11
Fmaj9
C(2)/E
Am7
Dm7
F/G
Dm11
Em11
not gon' shed no tears. No, I'm not gon' cry, it's not the time, cause you're not worth my tears. Well, I'm

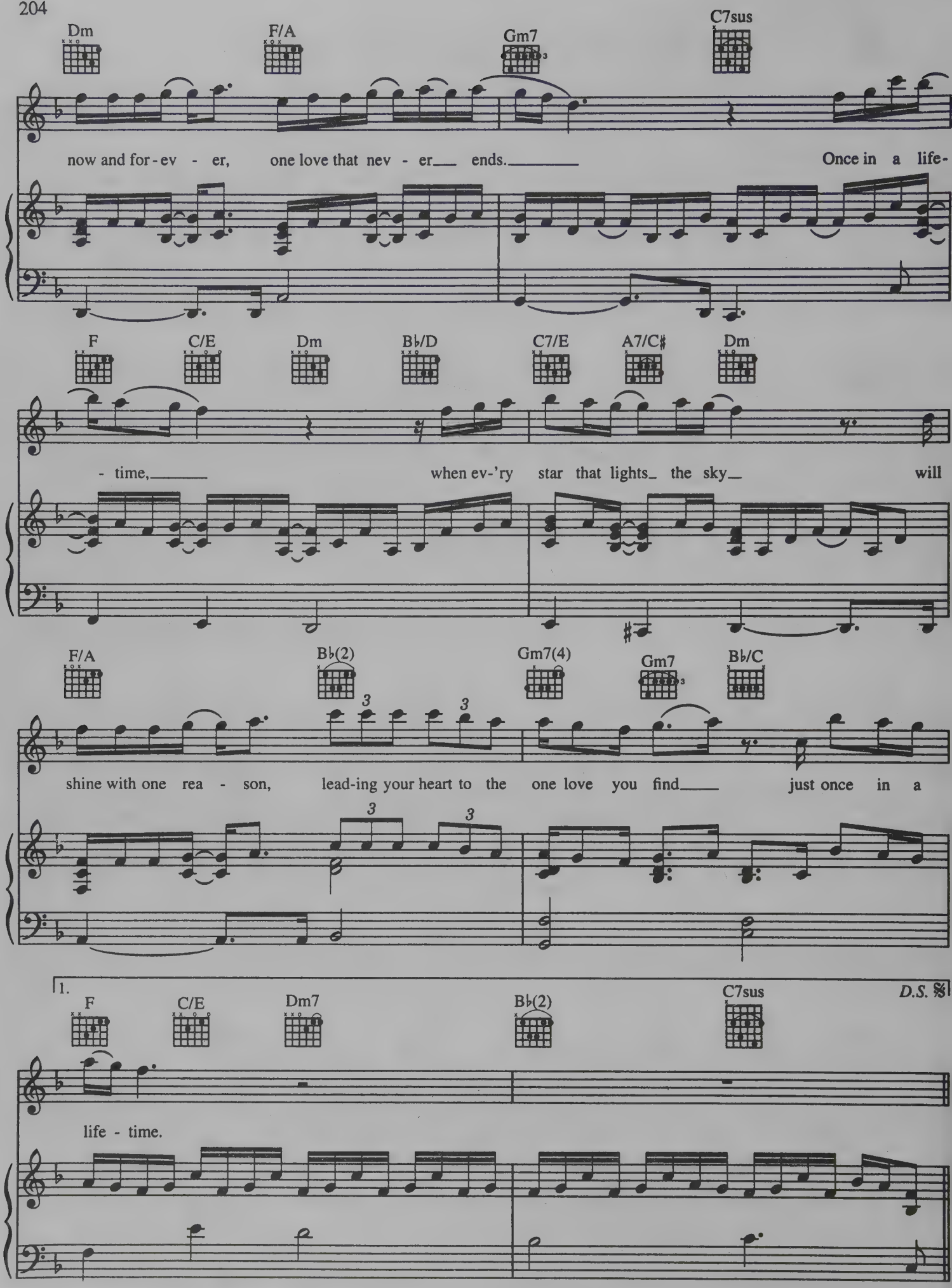
ONCE IN A LIFETIME

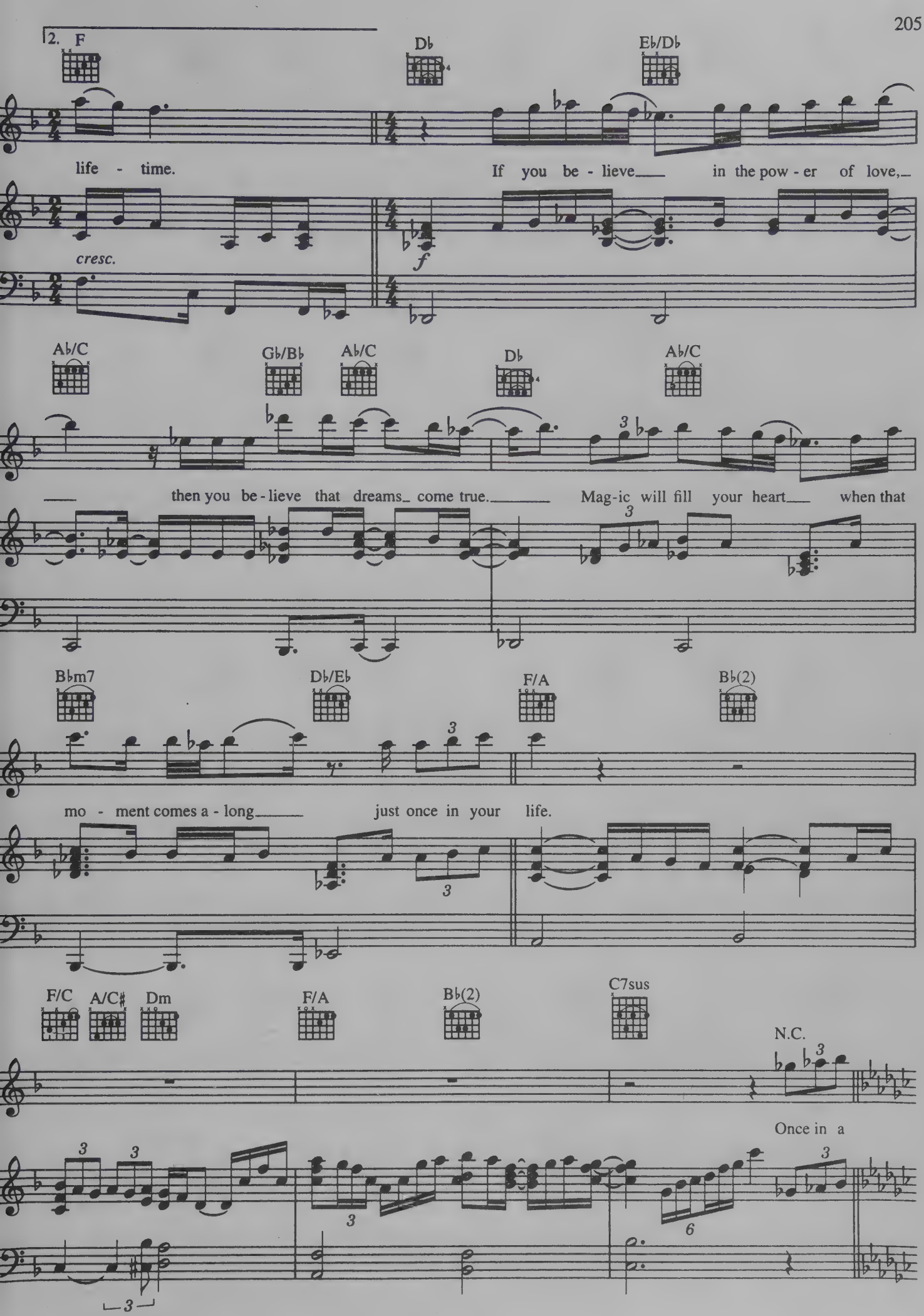
Words and Music by
WALTER AFANASIEFF, MICHAEL BOLTON
and DIANE WARREN

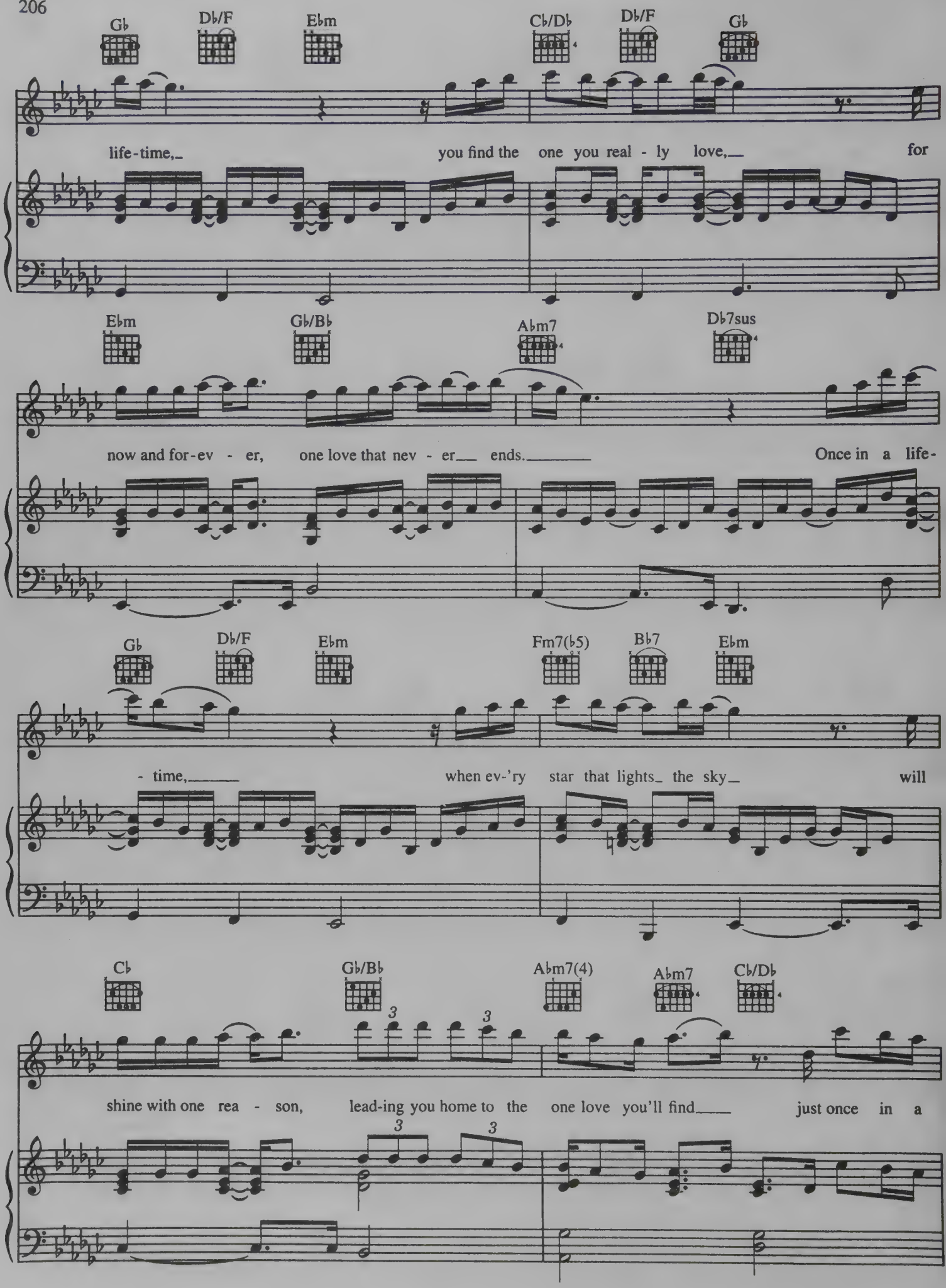


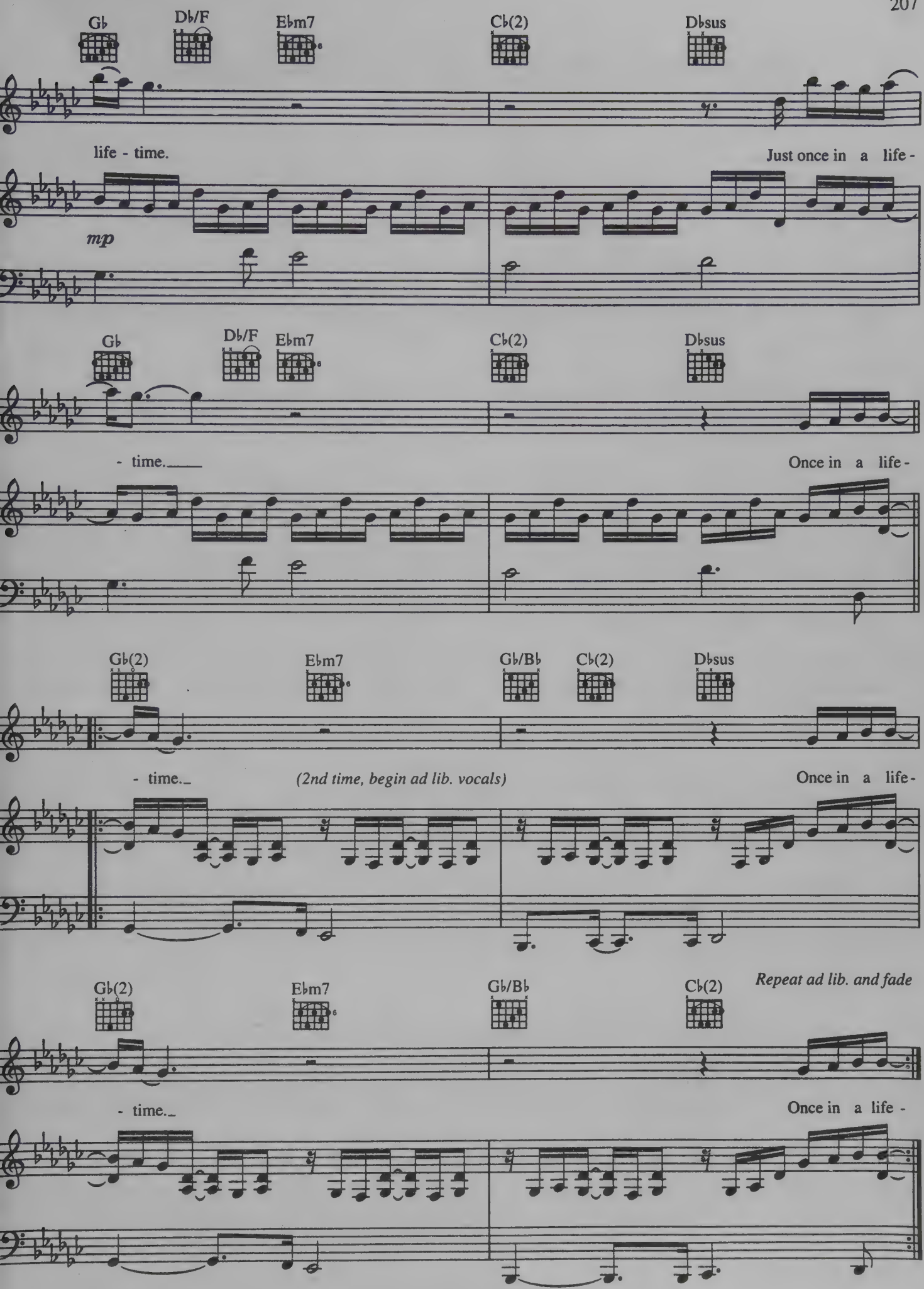
© 1994 WB MUSIC CORP. (ASCAP), WALLYWORLD MUSIC (ASCAP),
MR. BOLTON'S MUSIC, INC. (BMI) and REALSONGS (ASCAP)
All Rights on behalf of WALLYWORLD MUSIC Administered by WB MUSIC CORP.
All Rights Reserved


Dm
Gm7
C
A7/C♯
Some search till the end of time, but nev - er find the o - pen arms of fate.
Some nev - er take the chance with - in their hands to claim the prize they make.
Dm
Fmaj7/C
Bm7(♭5)
N.C.
One mo - ment comes a - long, and some-one hands your
When faith is all you need to hold the hand of
B♭6
B♭m(maj7)
Gm7/C
C7
dreams to you, and all at once your dreams come true.
des - ti - ny, and find the love that's meant to be.
Once in a life -
Chorus:
F
C/E
Dm
B♭/D
C7/E
F
- time, you find the one you real - ly love, for


Dm
F/A
Gm7
C7sus
now and for - ev - er, one love that nev - er ends.
Once in a life-
F
C/E
Dm
B♭/D
C7/E
A7/C♯
Dm
- time,
when ev-'ry star that lights the sky
will
F/A
B♭(2)
Gm7(4)
Gm7
B♭/C
shine with one rea - son, lead-ing your heart to the one love you find
just once in a
1.
F
C/E
Dm7
B♭(2)
C7sus
D.S. 𝄋
life - time.

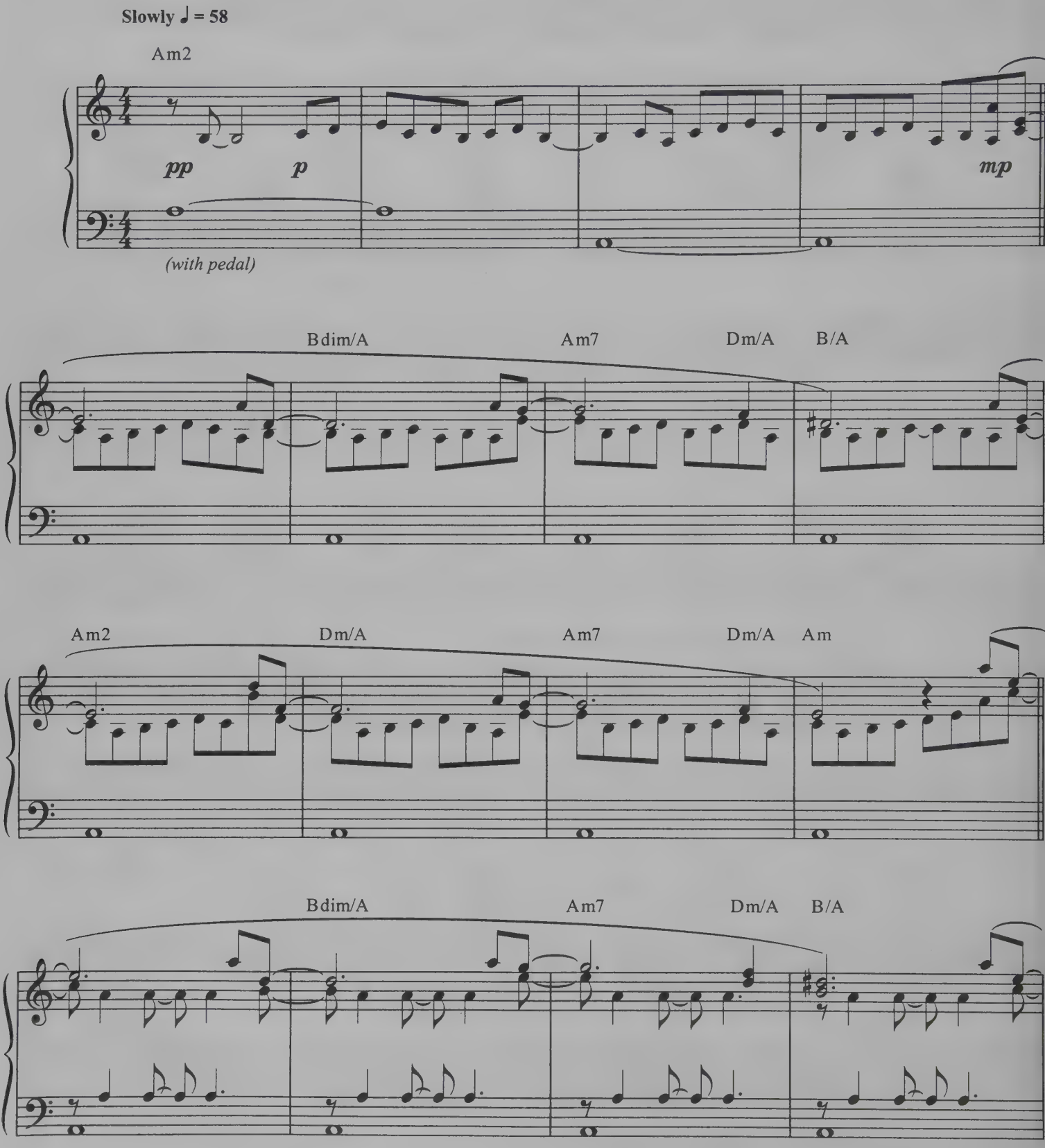

2. F
Db
Eb/Db
life - time.
If you be - lieve in the pow - er of love,
cresc.
f
Ab/C
Gb/Bb
Ab/C
Db
Ab/C
then you be - lieve that dreams come true.
Mag-ic will fill your heart when that
Bbm7
Db/Eb
F/A
Bb(2)
mo - ment comes a - long
just once in your life.
F/C
A/C#
Dm
F/A
Bb(2)
C7sus
N.C.
Once in a


Gb
Db/F
Ebm
Cb/Db
Db/F
Gb
life-time,_ you find the one you real - ly love,__ for
Ebm
Gb/Bb
Abm7
Db7sus
now and for-ev - er, one love that nev - er__ ends._____ Once in a life-
Gb
Db/F
Ebm
Fm7(b5)
Bb7
Ebm
- time,_____ when ev-'ry star that lights_ the sky_ will
Cb
Gb/Bb
Abm7(4)
Abm7
Cb/Db
shine with one rea - son, lead-ing you home to the one love you'll find____ just once in a

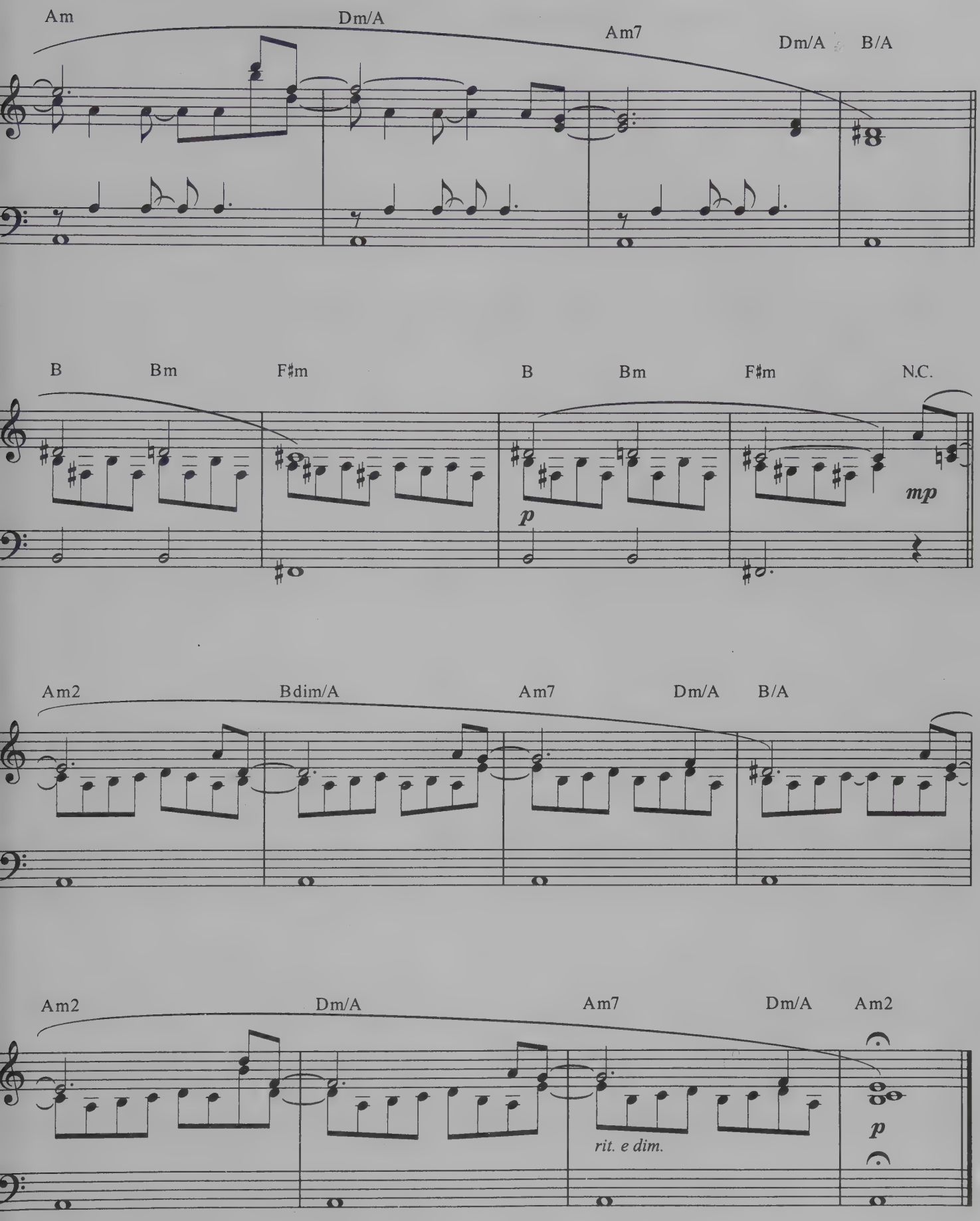

Gb
Db/F
Ebm7
Cb(2)
Dbsus
life - time.
Just once in a life -
mp
Gb
Db/F
Ebm7
Cb(2)
Dbsus
- time.
Once in a life -
Gb(2)
Ebm7
Gb/Bb
Cb(2)
Dbsus
- time.
(2nd time, begin ad lib. vocals)
Once in a life -
Gb(2)
Ebm7
Gb/Bb
Cb(2)
Repeat ad lib. and fade
- time.
Once in a life -

PAVANE FROM "A TIME TO KILL"

Composed by
ELLIOT GOLDENTHAL



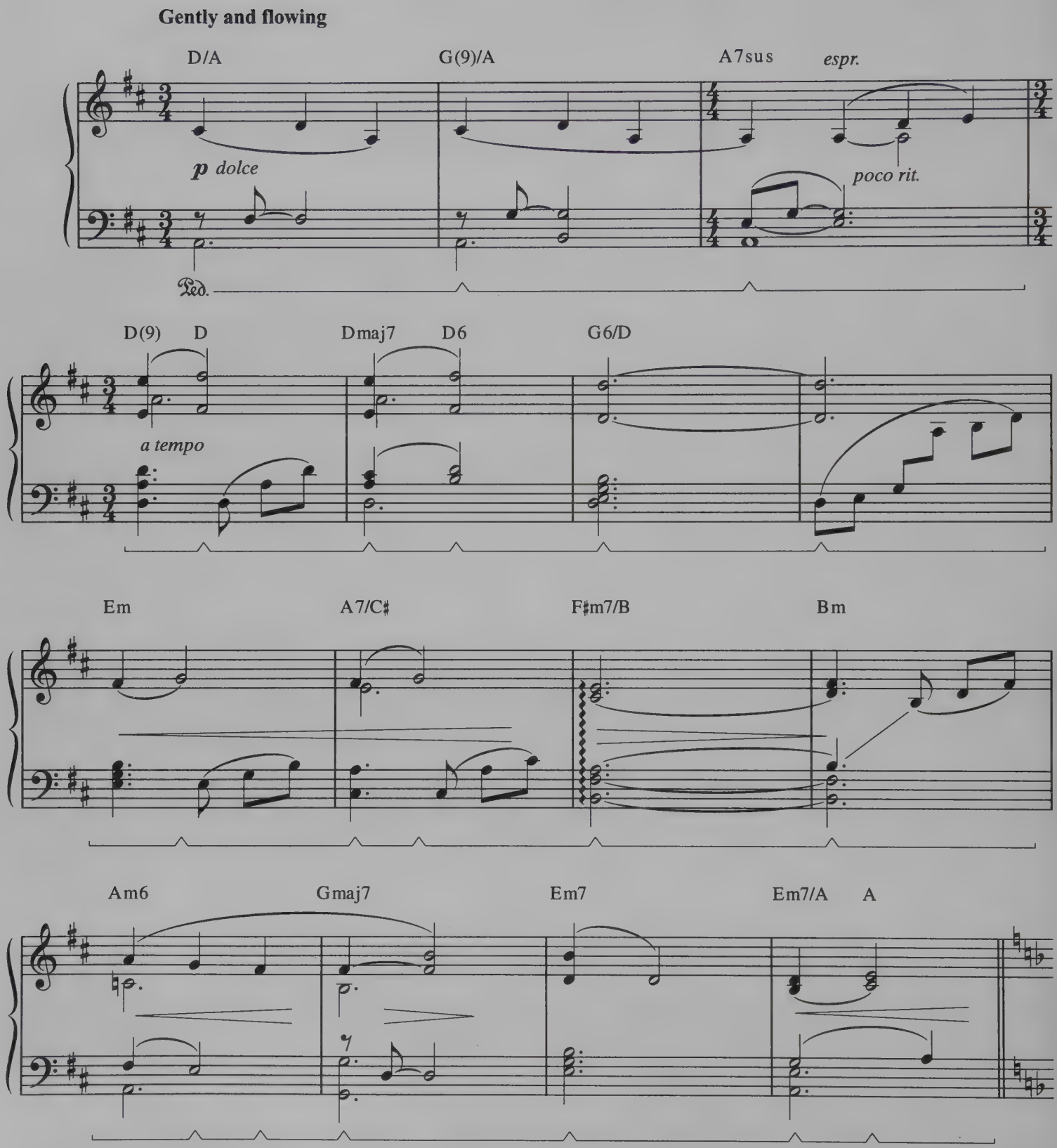
© 1996 WB MUSIC CORP. and NEW REGENCY MUSIC
All Rights Administered by WB MUSIC CORP.
All Rights Reserved


Am
Dm/A
Am7
Dm/A
B/A
B
Bm
F♯m
B
Bm
F♯m
N.C.
p
mp
Am2
Bdim/A
Am7
Dm/A
B/A
Am2
Dm/A
Am7
Dm/A
Am2
rit. e dim.
p

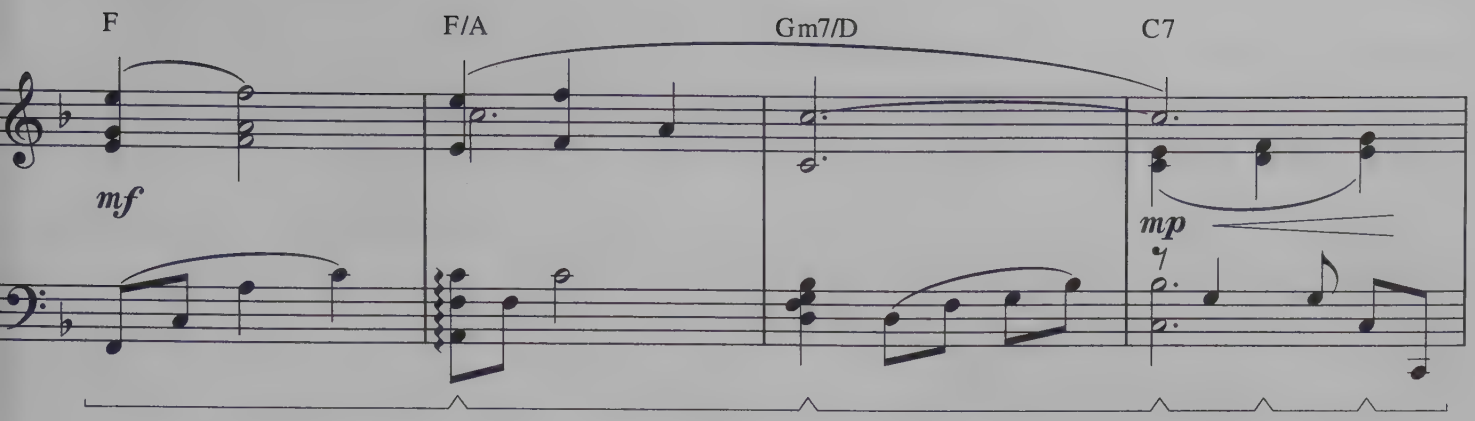
From the Twentieth Century Fox Motion Picture EVER AFTER

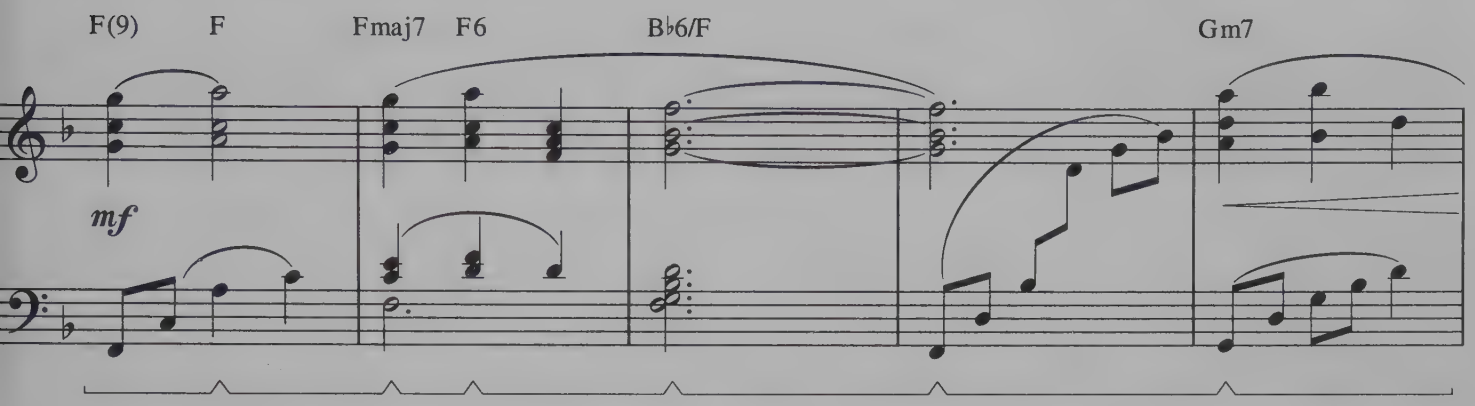
THE PROPOSAL
(Love Theme from EVER AFTER)

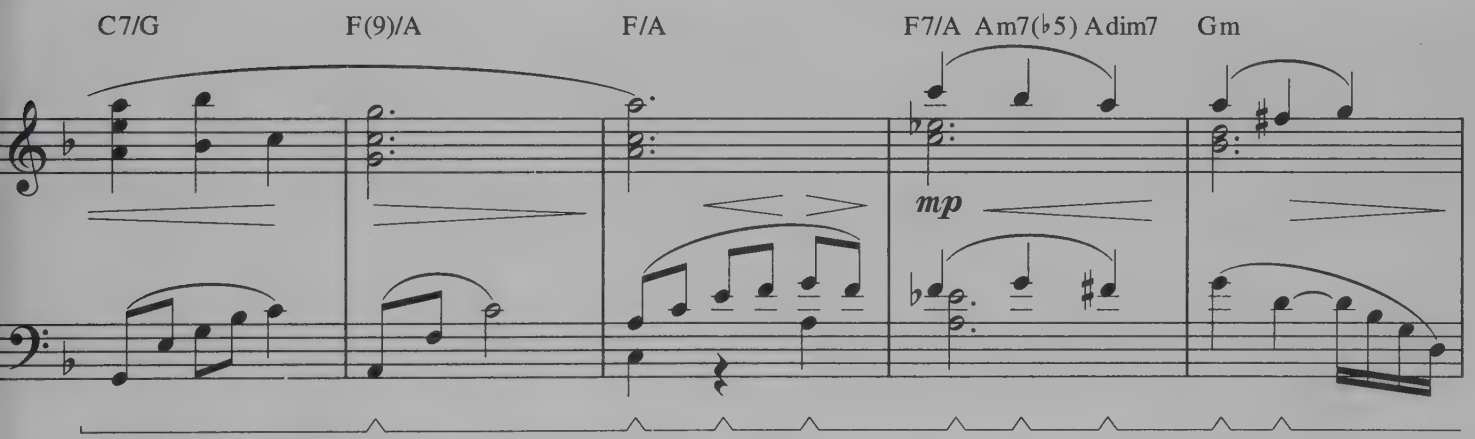
Composed by
GEORGE FENTON

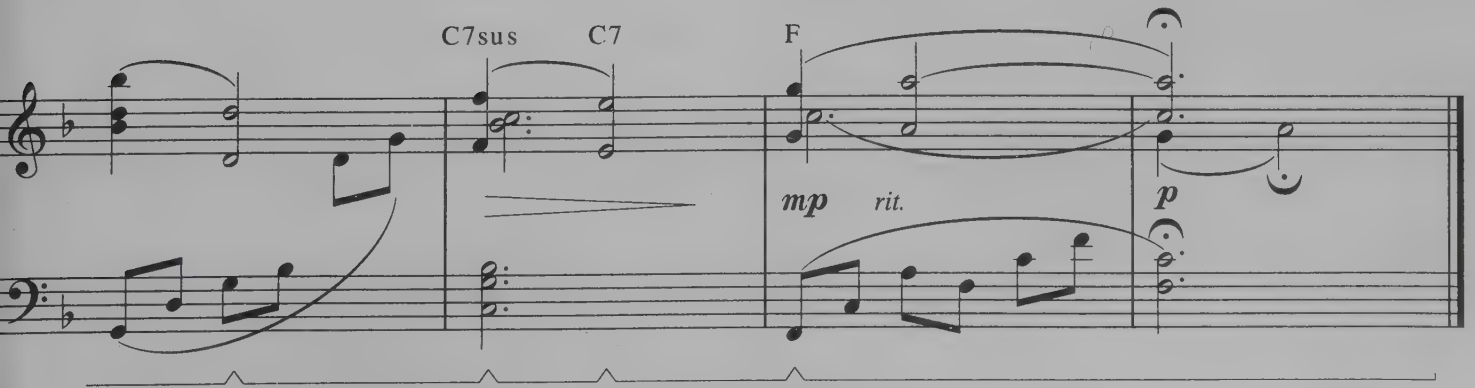


© 1998 FOX FILM MUSIC CORP.
All Rights Reserved


F
F/A
Gm7/D
C7
mf
mp


F(9)
F
Fmaj7
F6
B♭6/F
Gm7
mf

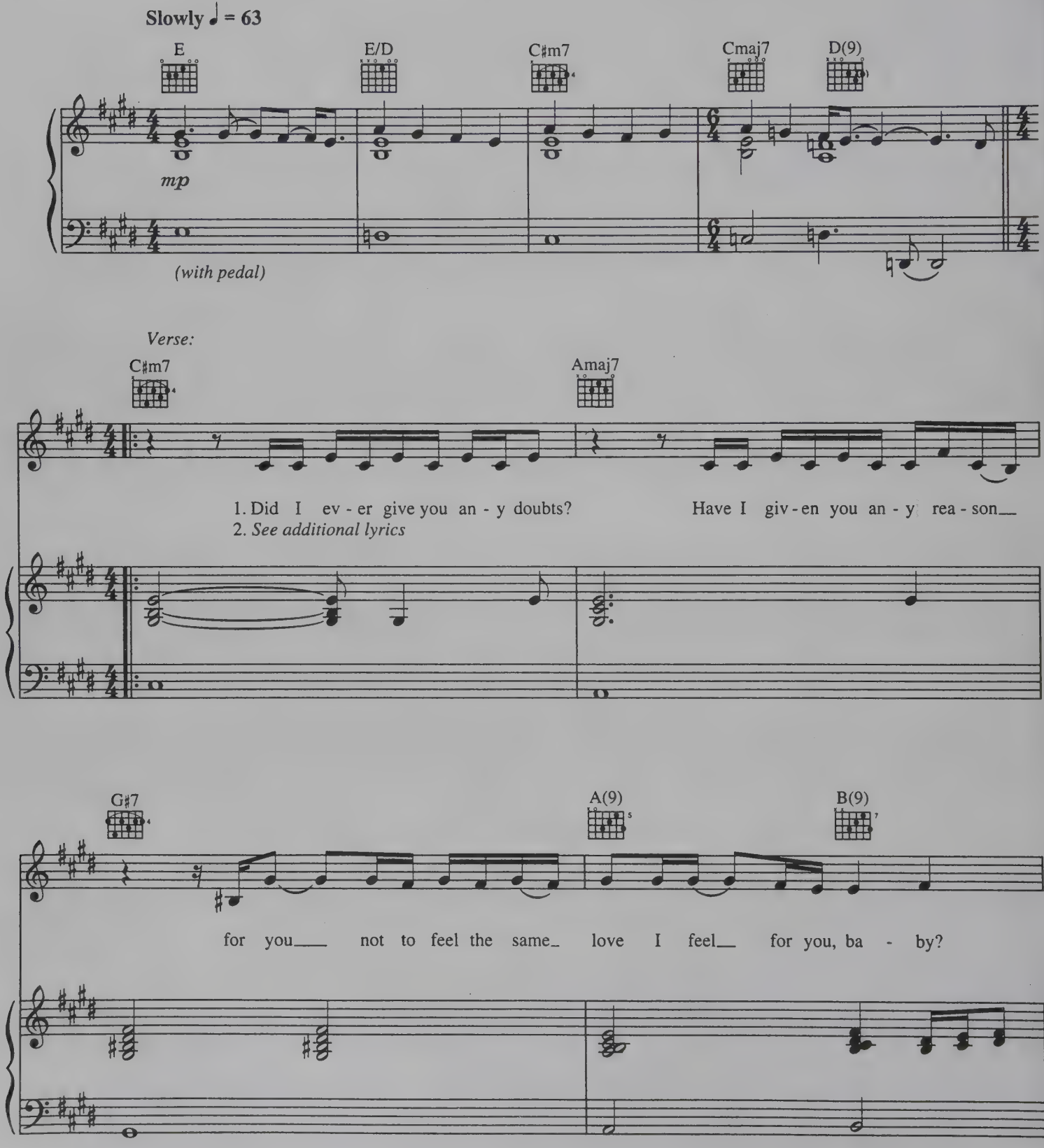

C7/G
F(9)/A
F/A
F7/A
Am7(♭5)
Adim7
Gm
mp


C7sus
C7
F
mp
rit.
p

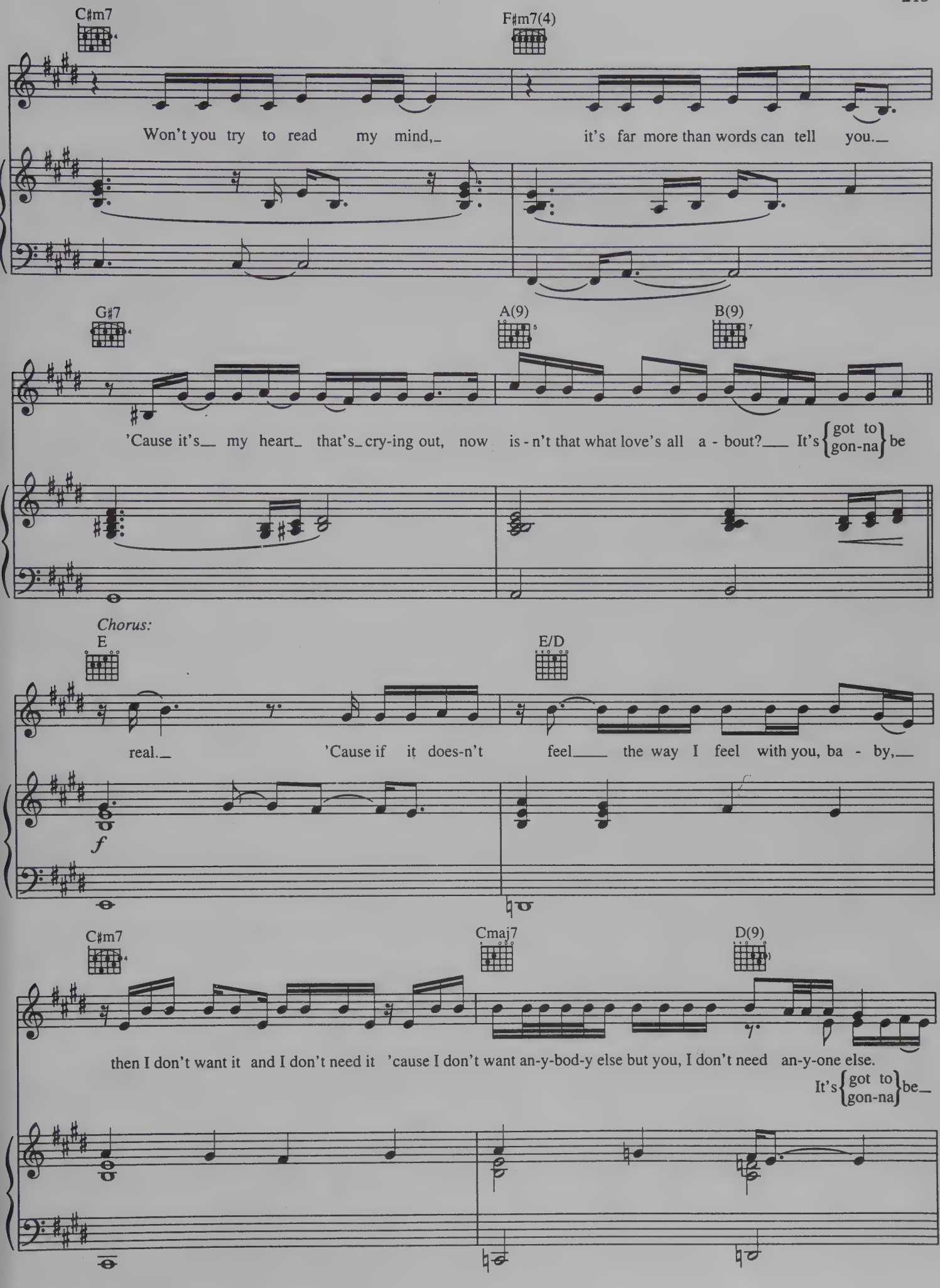
THE SPECIALIST (1994)

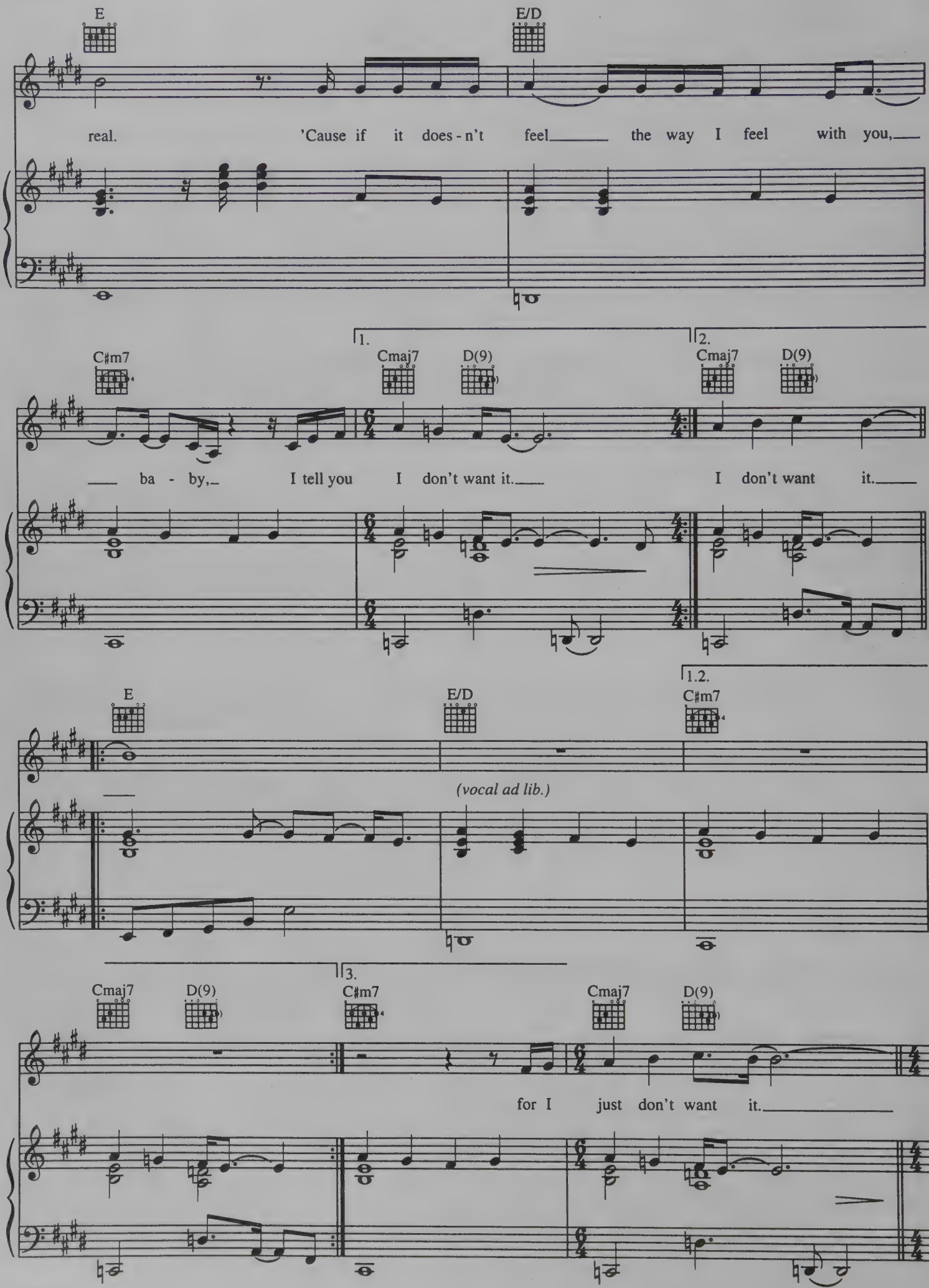
REAL

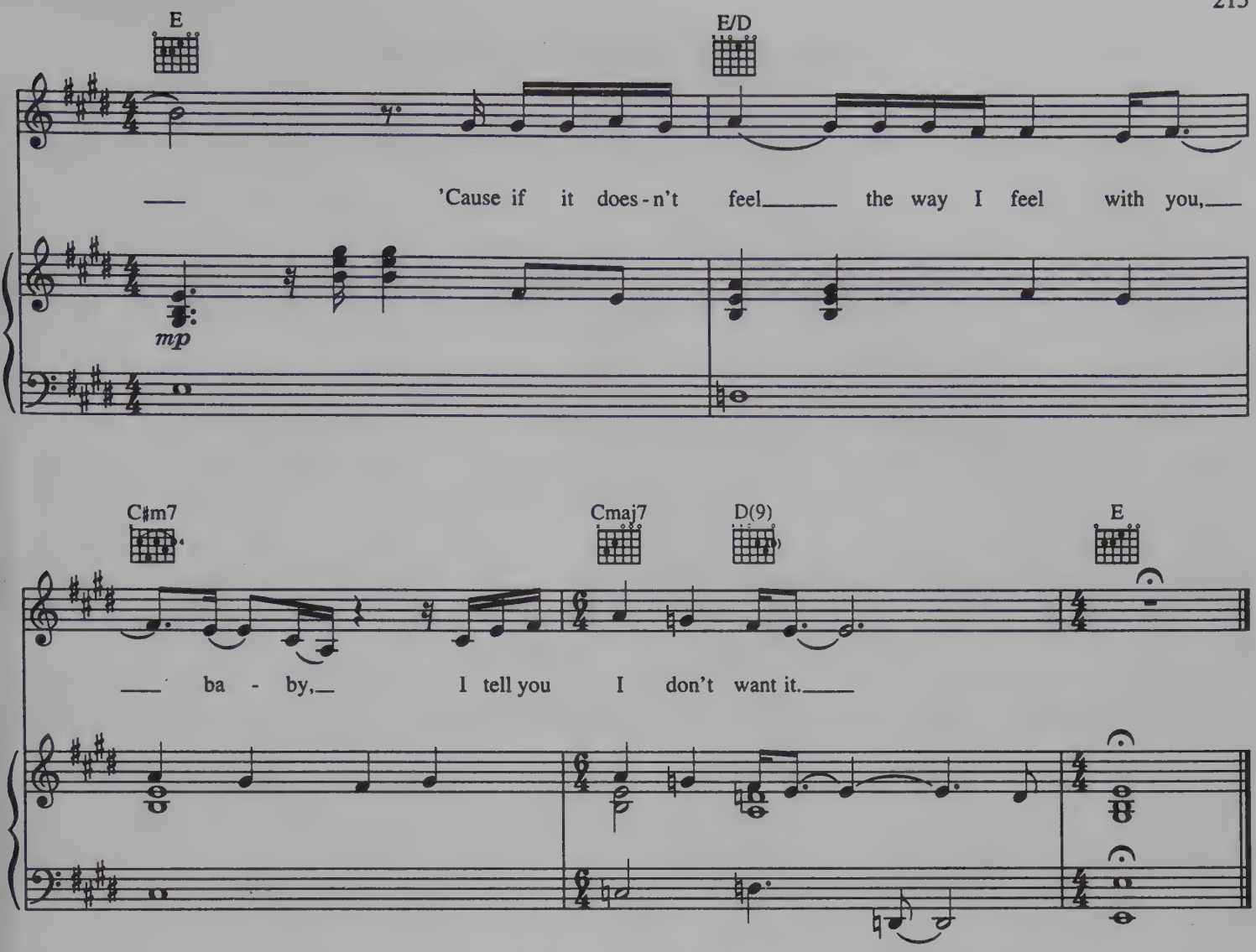
Words and Music by
JON SECADA and DIANE WARREN



© 1993 FOREIGN IMPORTED PRODUCTIONS & PUBLISHING, INC. (BMI)/REALSONGS (ASCAP)
All Rights Reserved


C♯m7
F♯m7(4)
Won't you try to read my mind,_ it's far more than words can tell you._
G♯7
A(9)
B(9)
'Cause it's__ my heart_ that's_cry-ing out, now is - n't that what love's all a - bout?___ It's {got to / gon-na} be
Chorus:
E
E/D
real._ 'Cause if it does-n't feel___ the way I feel with you, ba - by,__
f
C♯m7
Cmaj7
D(9)
then I don't want it and I don't need it 'cause I don't want an-y-bod-y else but you, I don't need an-y-one else.
It's {got to / gon-na} be_

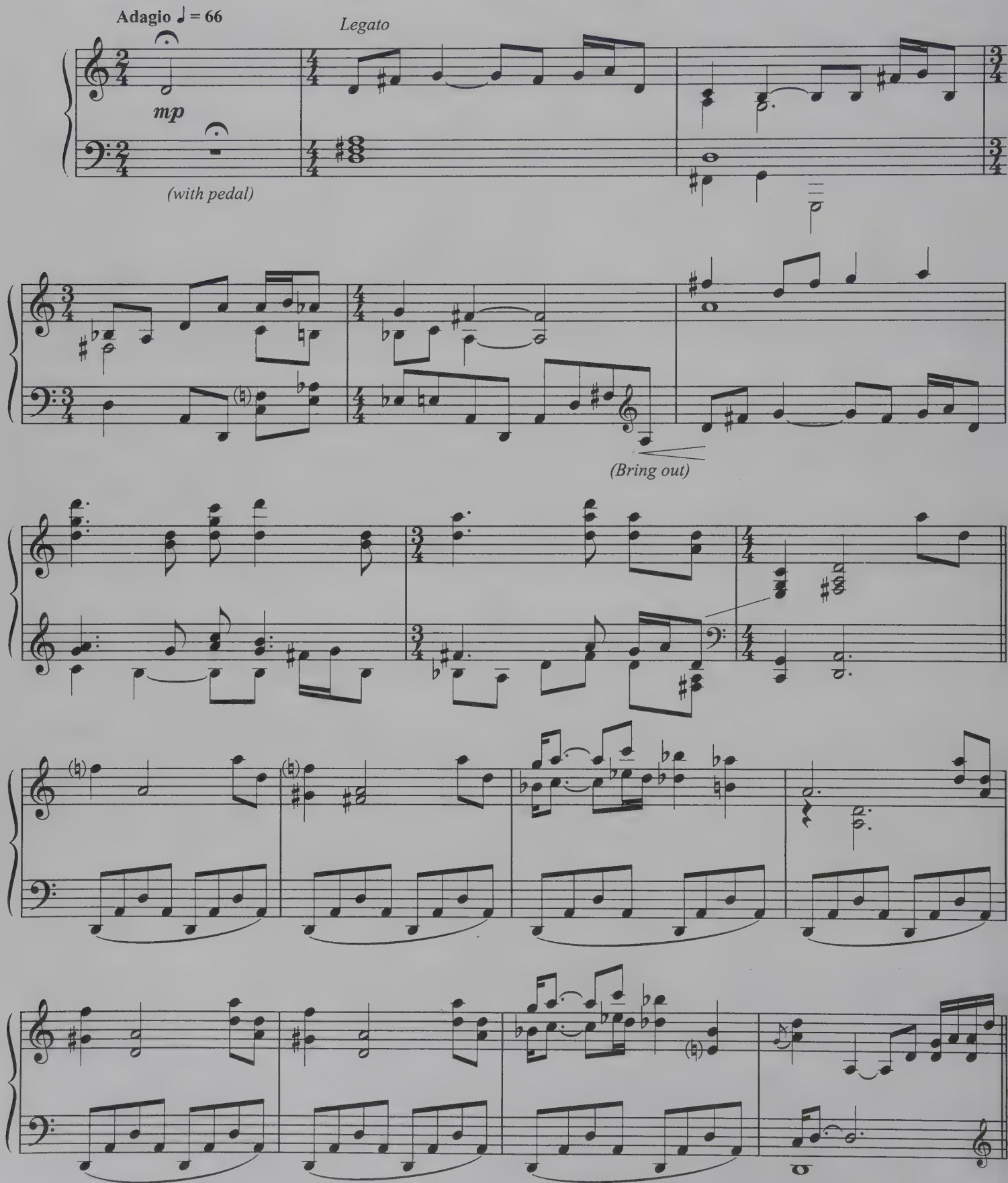

E
E/D
real. 'Cause if it does - n't feel the way I feel with you,
C♯m7
1.
Cmaj7
D(9)
2.
Cmaj7
D(9)
ba - by, I tell you I don't want it. I don't want it.
E
E/D
1.2.
C♯m7
(vocal ad lib.)
Cmaj7
D(9)
3.
C♯m7
Cmaj7
D(9)
for I just don't want it.



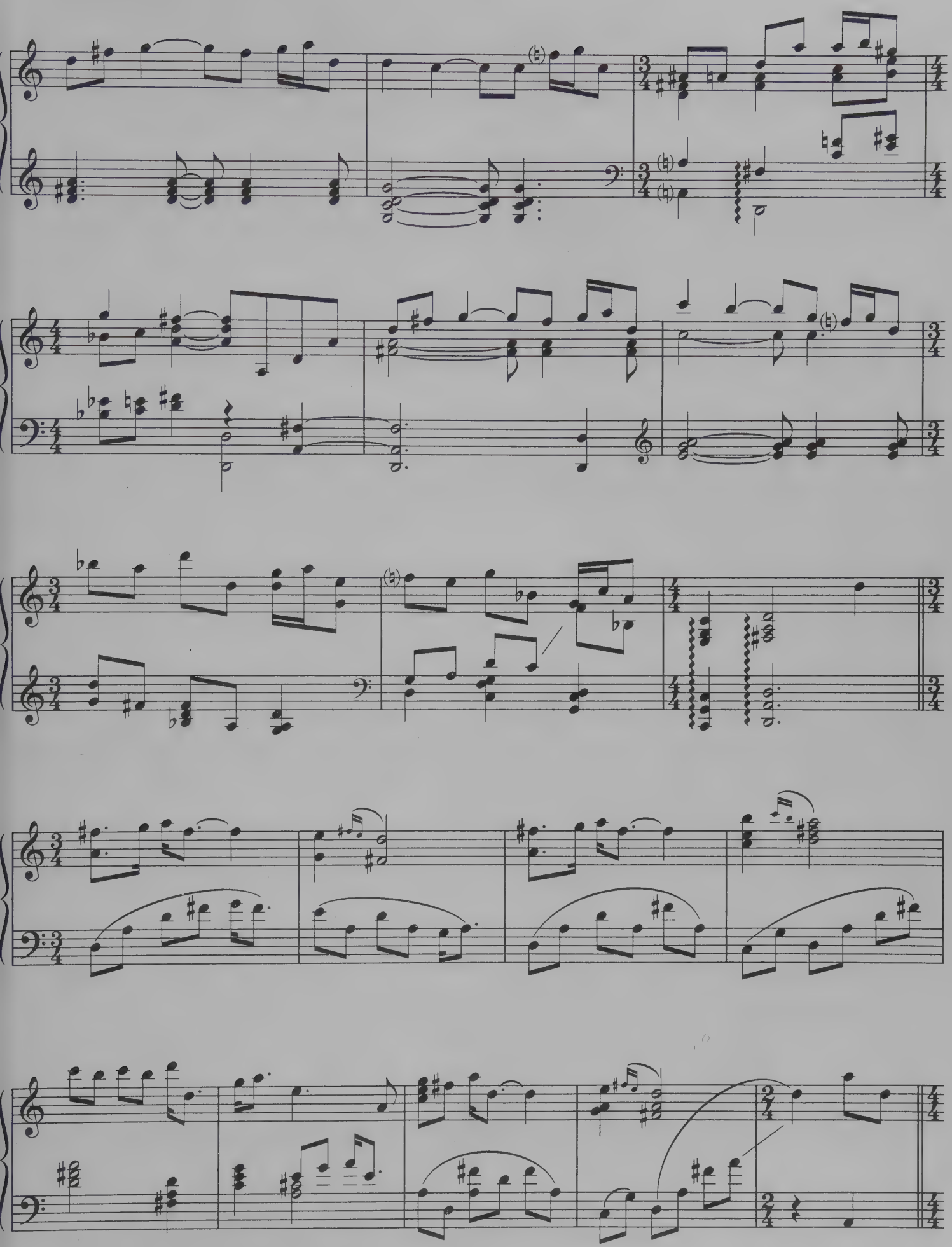
Verse 2:
So it'll take a little bit of faith.
I know it'll take a lot of heart, boy.
So here's a little faith and here's a lot of heart.
So please trust me the way that I trust you baby.
And I promise you I won't let you down.
And I promise I'll always be there.
I swear I'll stay right here.
I swear that I'll be there.
I swear that I'll be right there.
(To Chorus:)

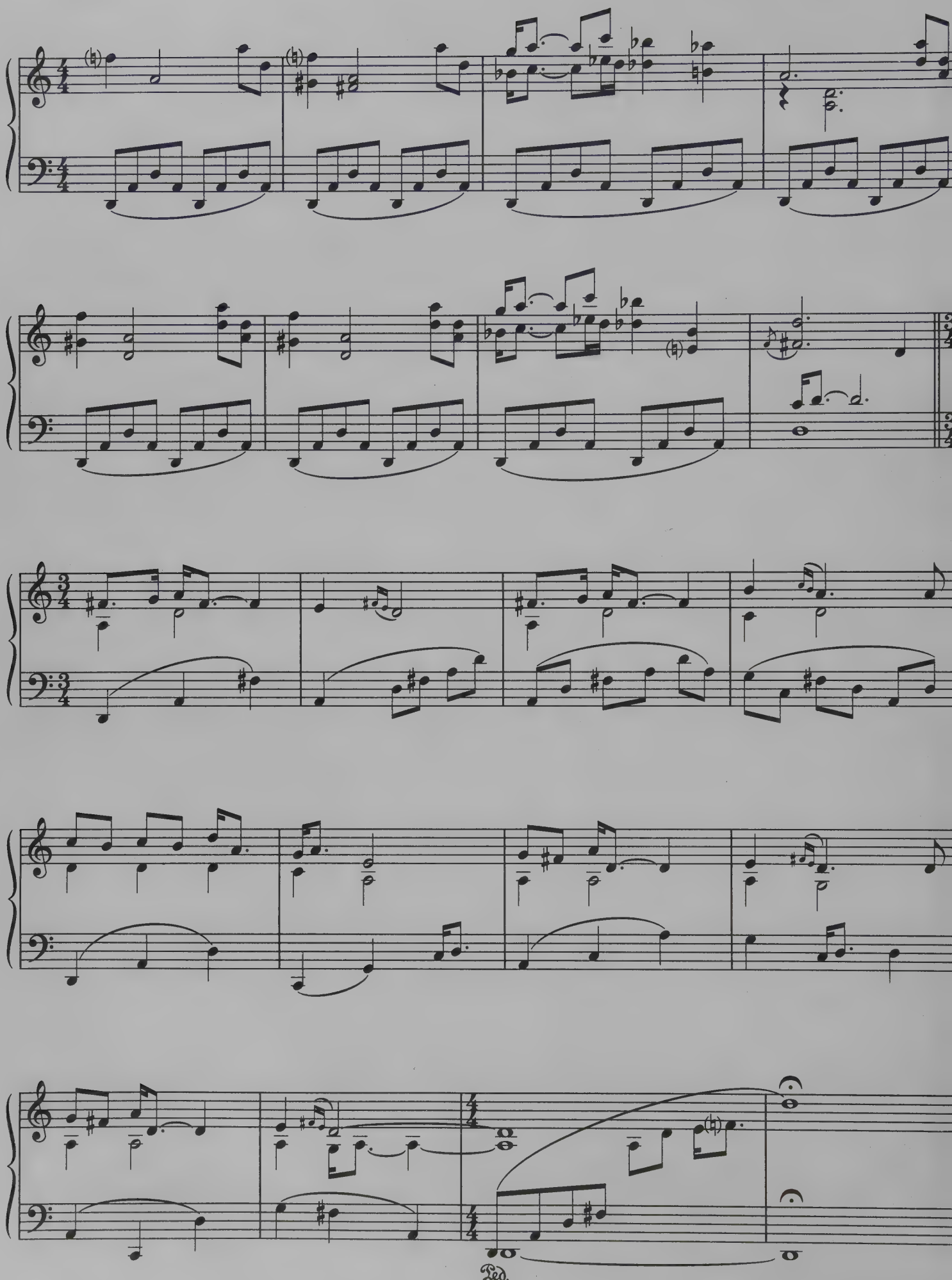
ROSEWOOD THEME

By
JOHN WILLIAMS



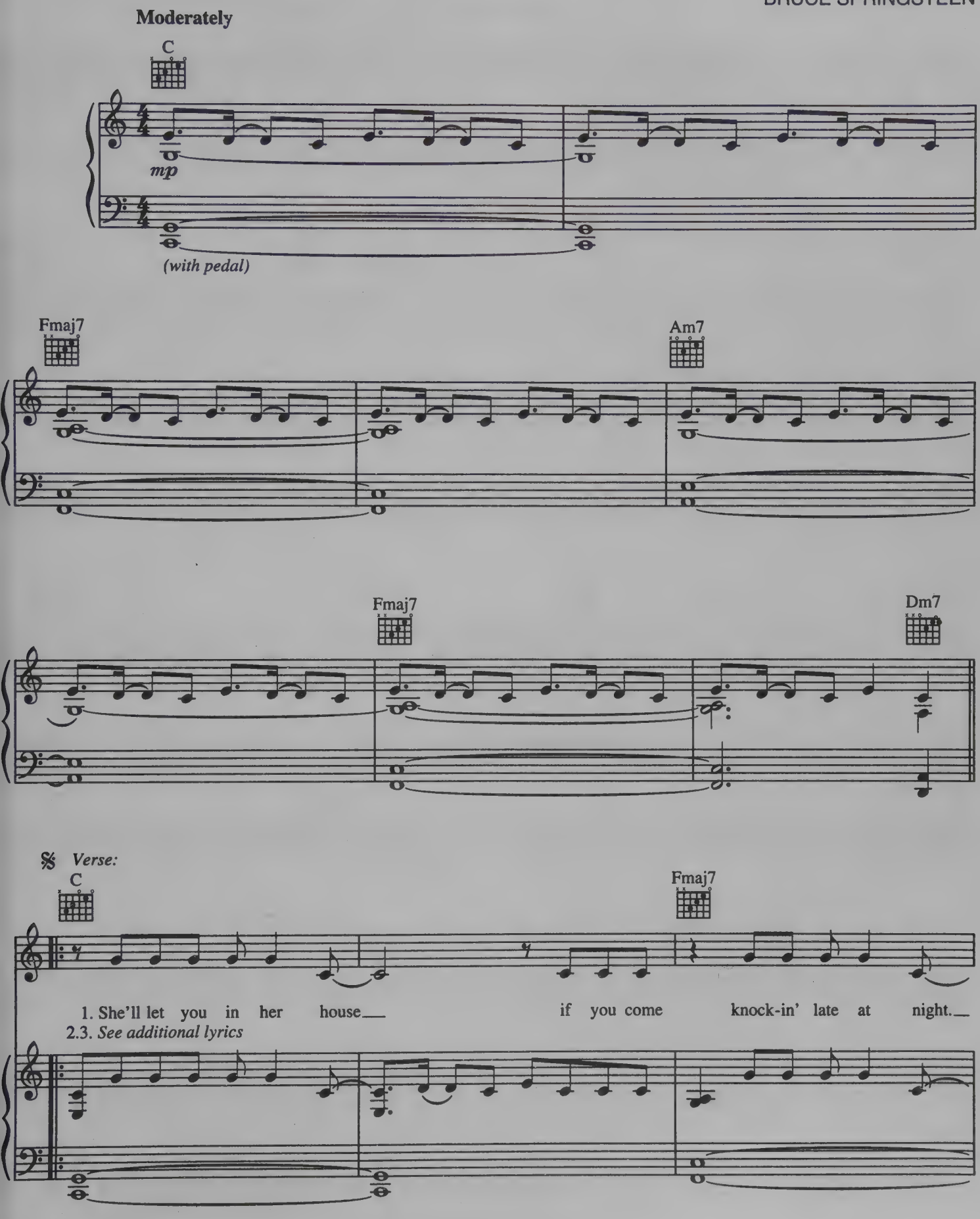
© 1997 WARNER-TAMERLANE PUBLISHING CORP. (BMI)
All Rights Reserved



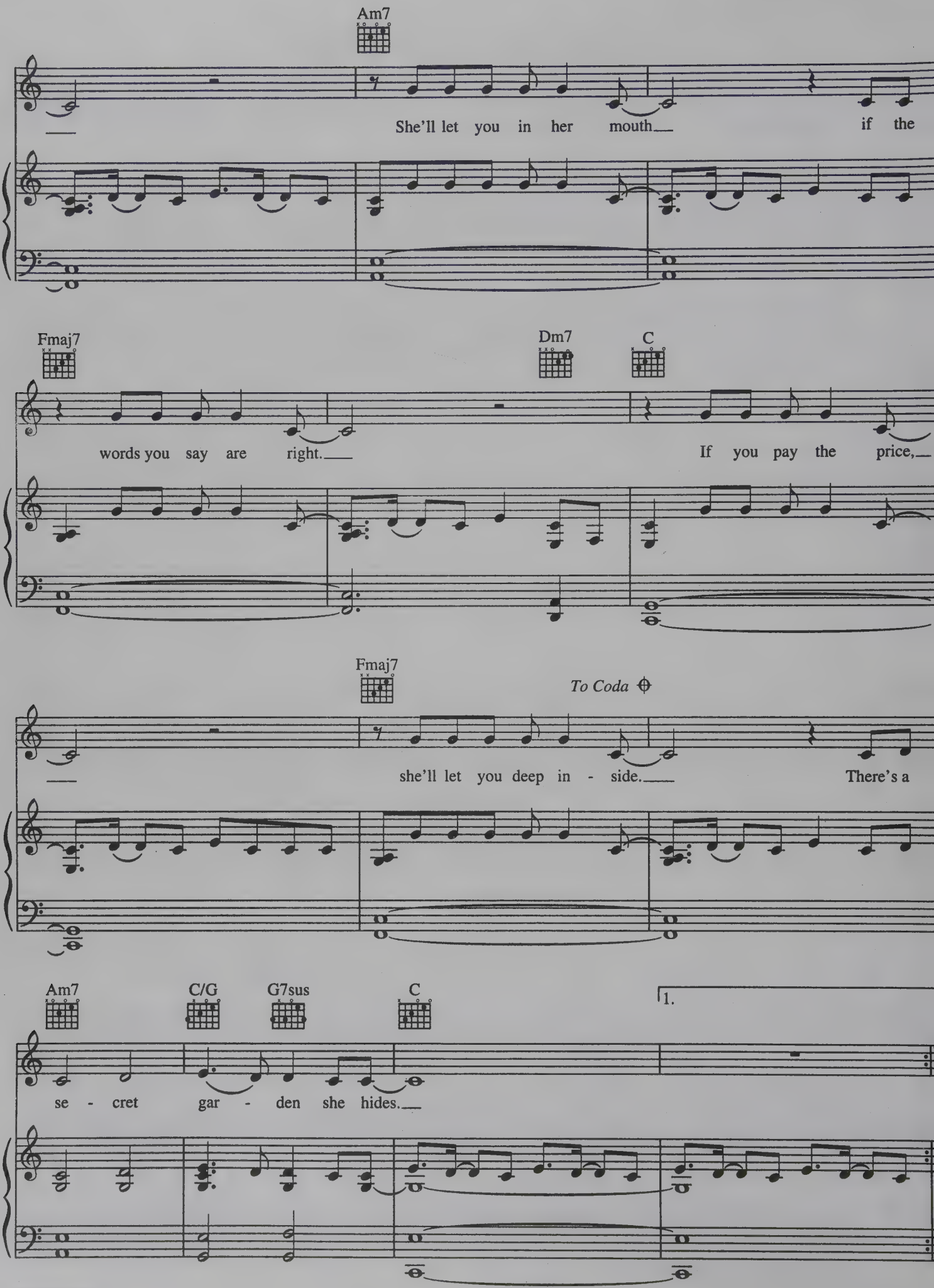

Ped.

SECRET GARDEN

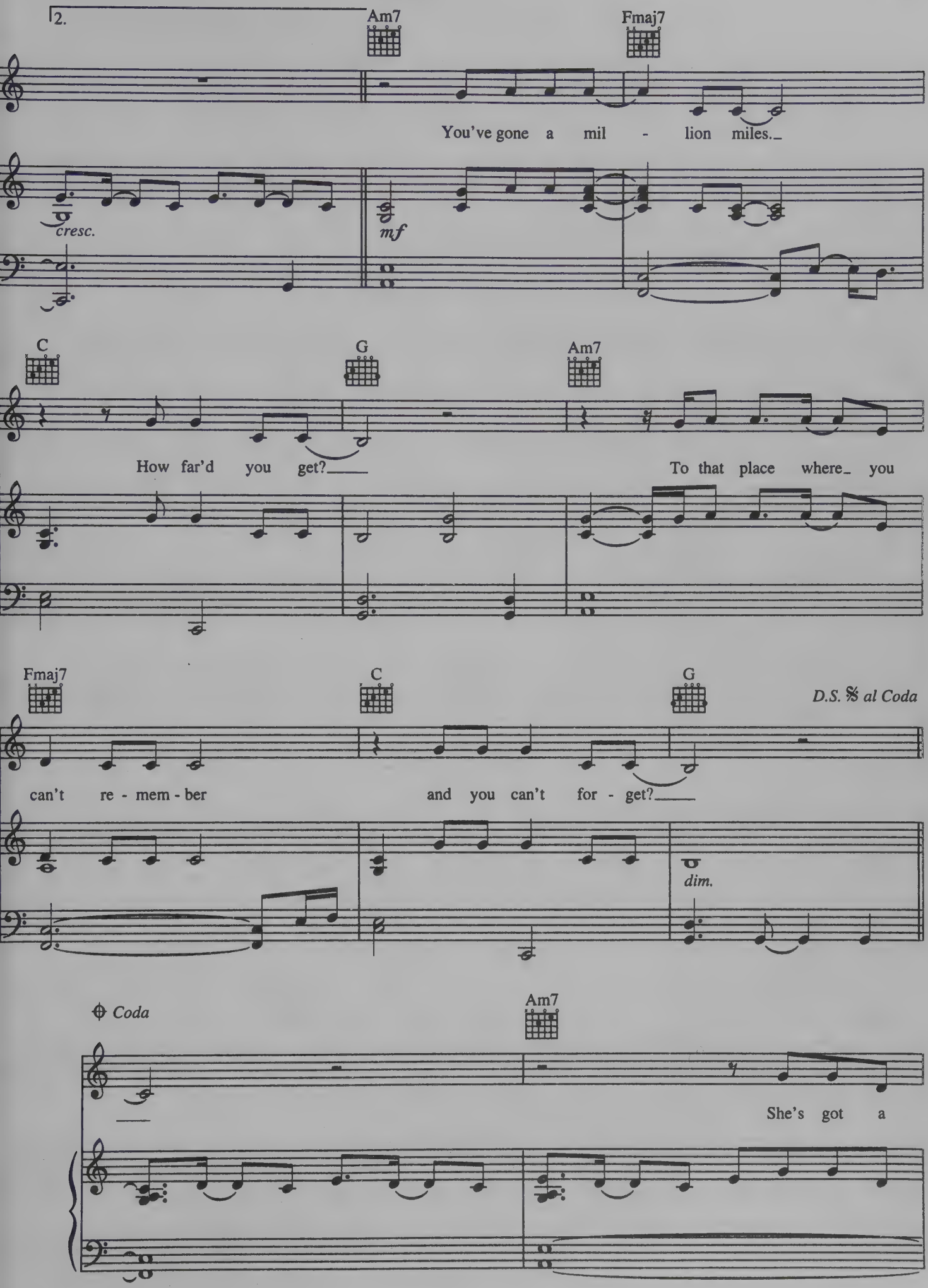
Words and Music by
BRUCE SPRINGSTEEN

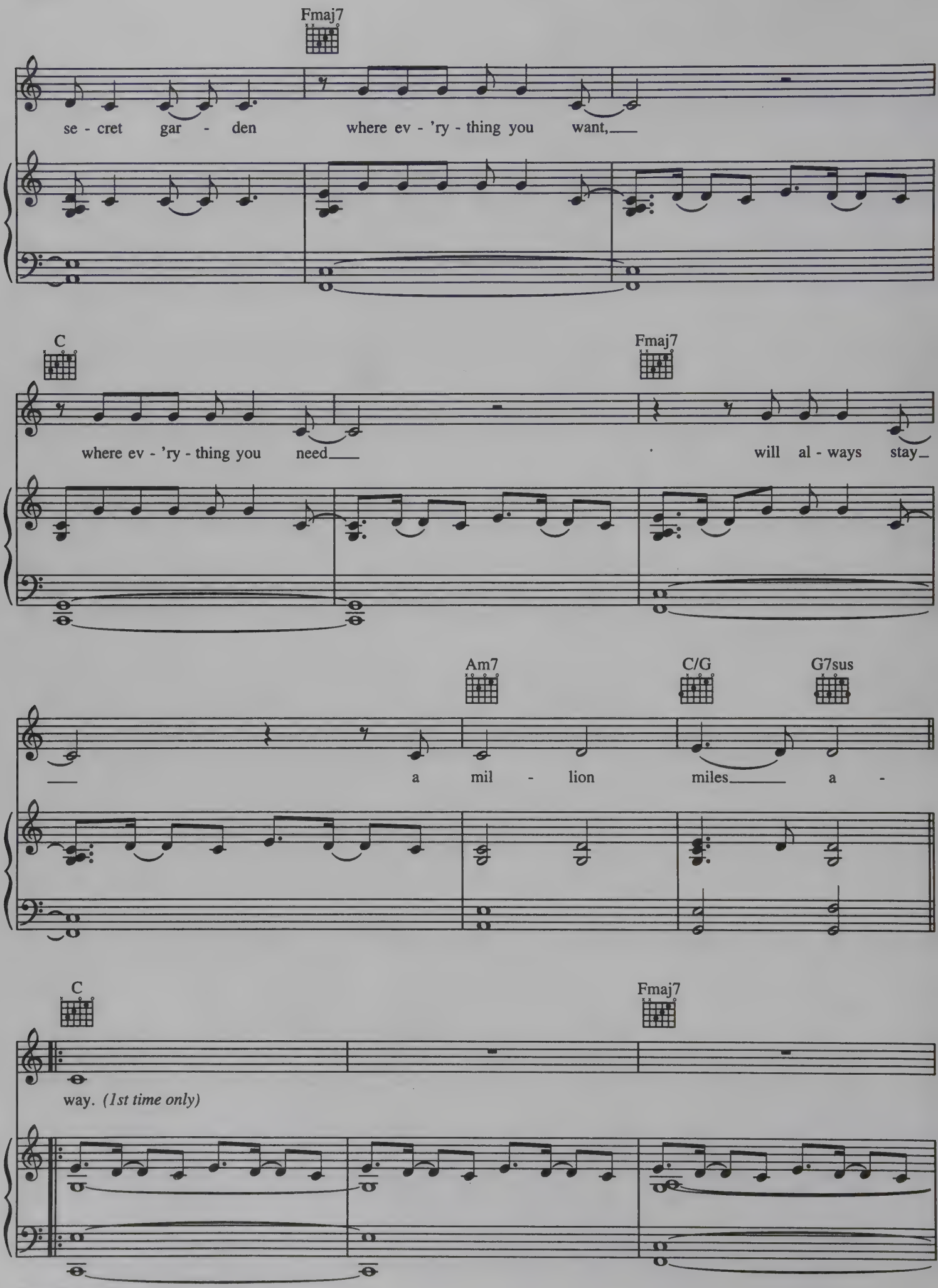


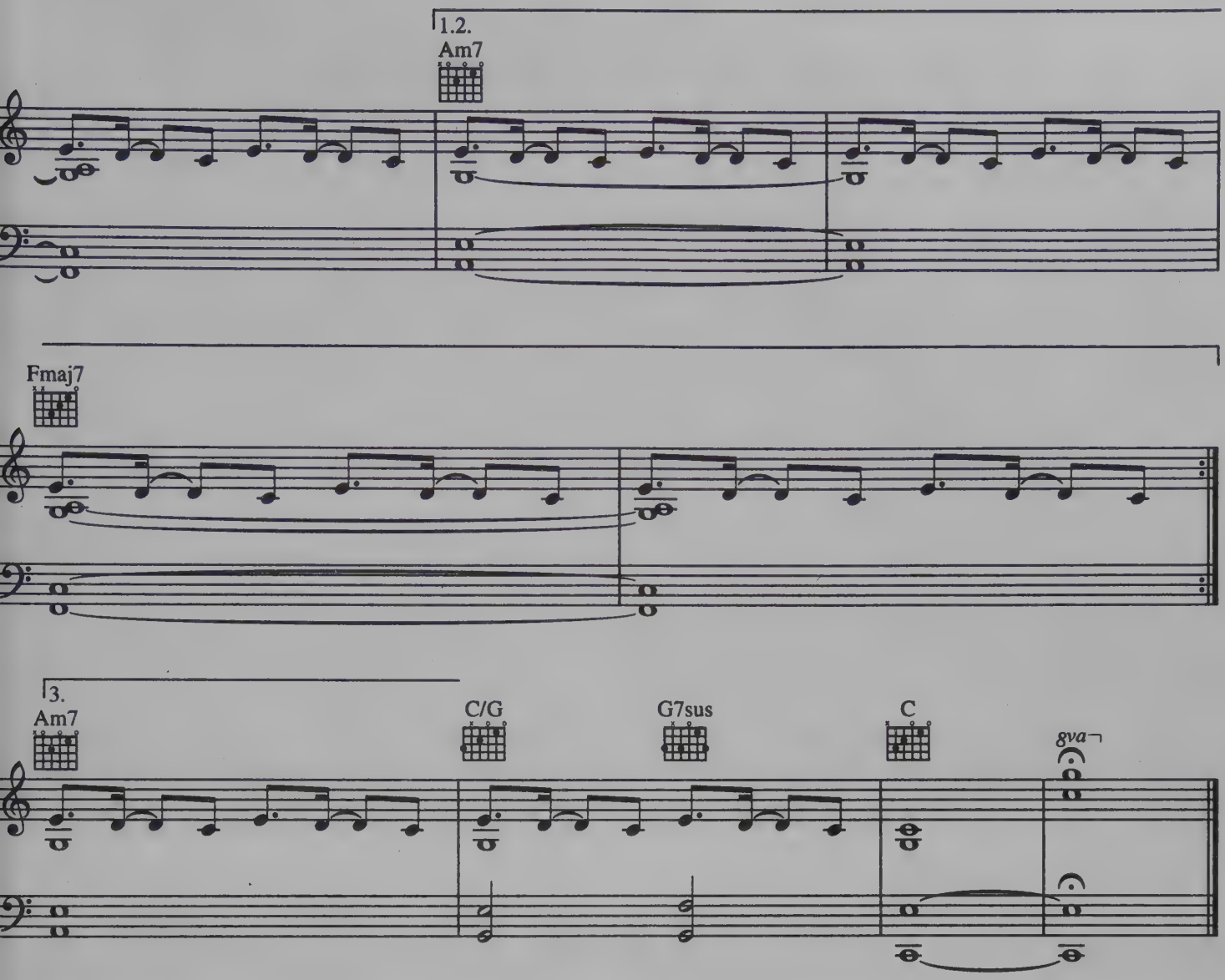
© 1995 BRUCE SPRINGSTEEN (ASCAP)
All Rights Reserved


Am7
She'll let you in her mouth
if the
Fmaj7
Dm7
C
words you say are right.
If you pay the price,
Fmaj7
To Coda
she'll let you deep in - side.
There's a
Am7
C/G
G7sus
C
1.
se - cret gar - den she hides.

Bridge:


2.
Am7
Fmaj7
You've gone a mil - lion miles._
cresc.
mf
C
G
Am7
How far'd you get?___
To that place where_ you
Fmaj7
C
G
D.S. 𝄋 al Coda
can't re - mem - ber
and you can't for - get?___
dim.
Coda
Am7
She's got a


Fmaj7
se - cret gar - den where ev - 'ry - thing you want,
C
Fmaj7
where ev - 'ry - thing you need will al - ways stay
Am7
C/G
G7sus
a mil - lion miles a -
C
Fmaj7
way. (1st time only)



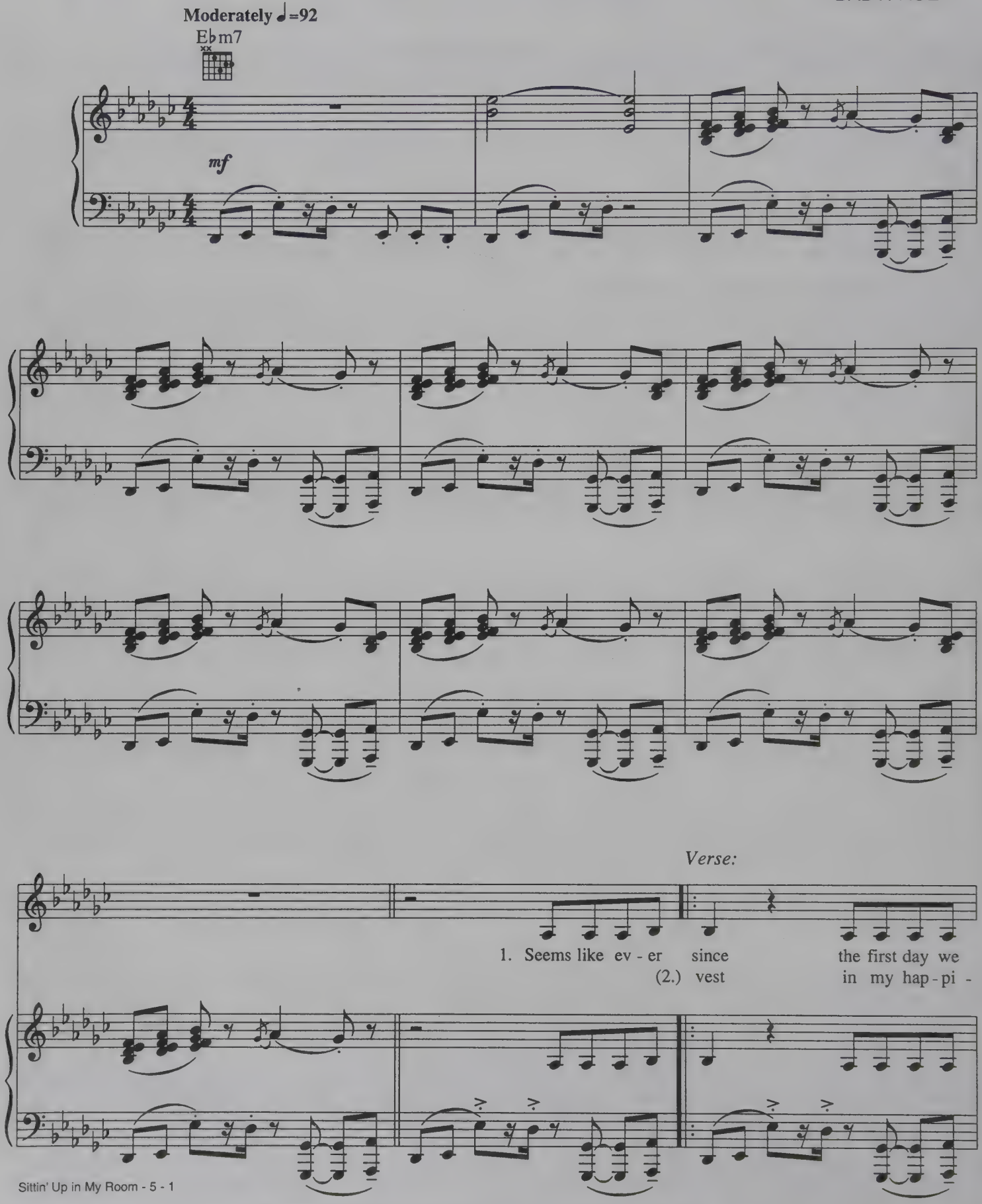
Verse 2:
She'll let you in her car to go drivin' 'round.
She'll let you into the parts of herself
That'll bring you down.
She'll let you in her heart if you got a hammer and a vise.
But into her secret garden, don't think twice.
(To Bridge:)

Verse 3:
She'll lead you down a path,
There'll be tenderness in the air.
She'll let you come just far enough
So you know she's really there.
She'll look at you and smile and her eyes will say
She's got a secret garden
Where everything you want,
Where everything you need
Will always stay a million miles away.

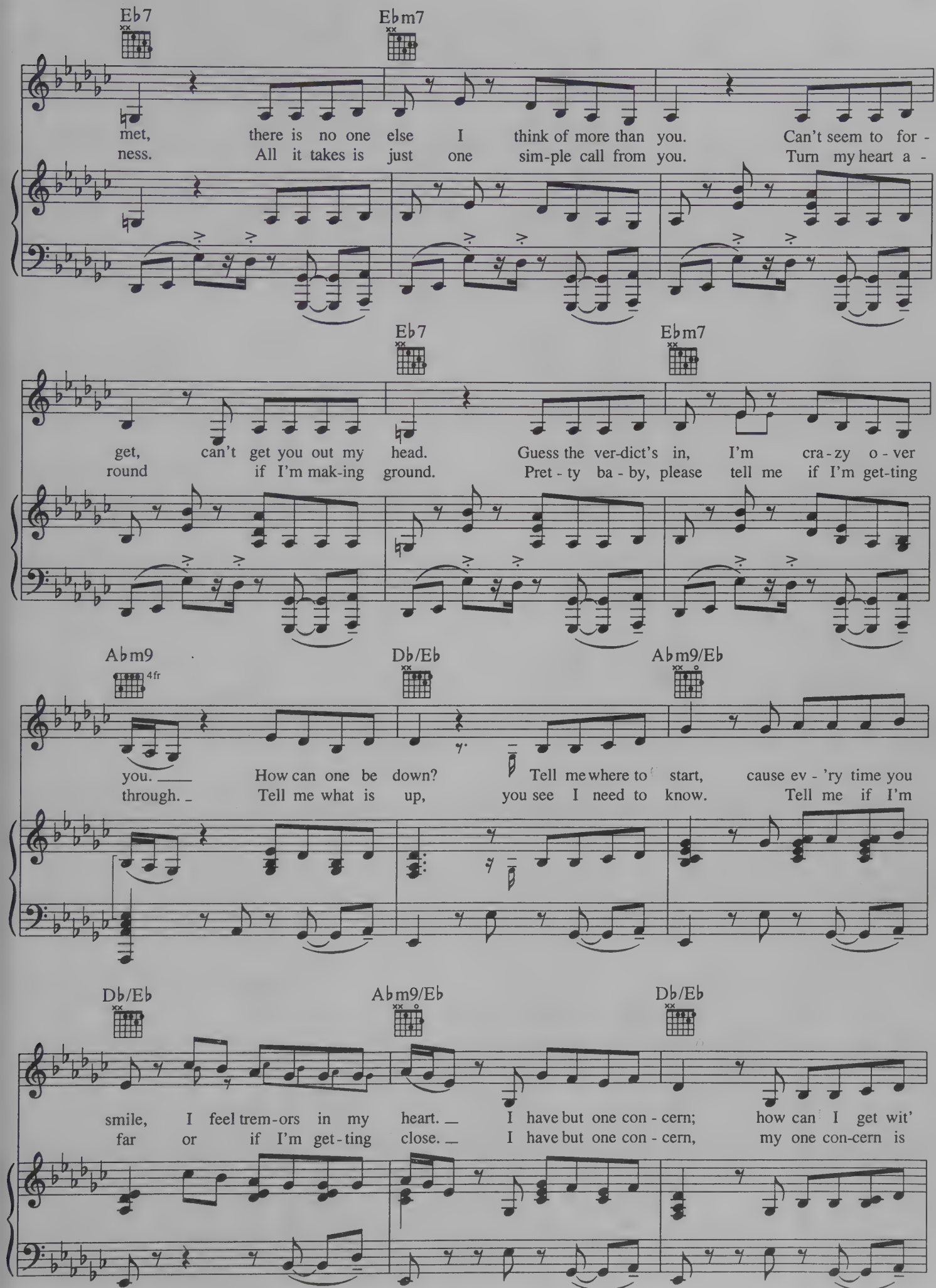
As Performed by Brandy

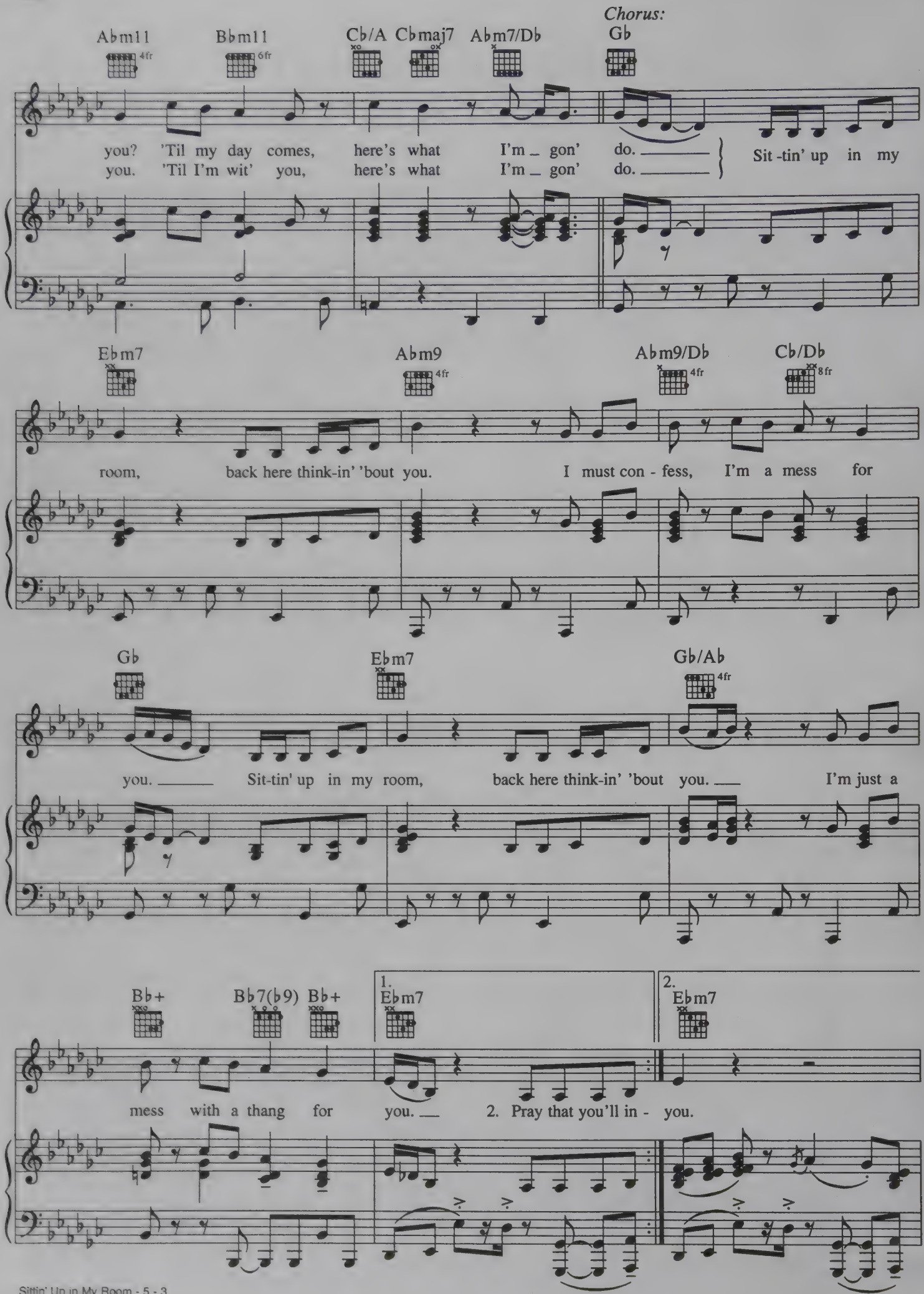
SITTIN' UP IN MY ROOM

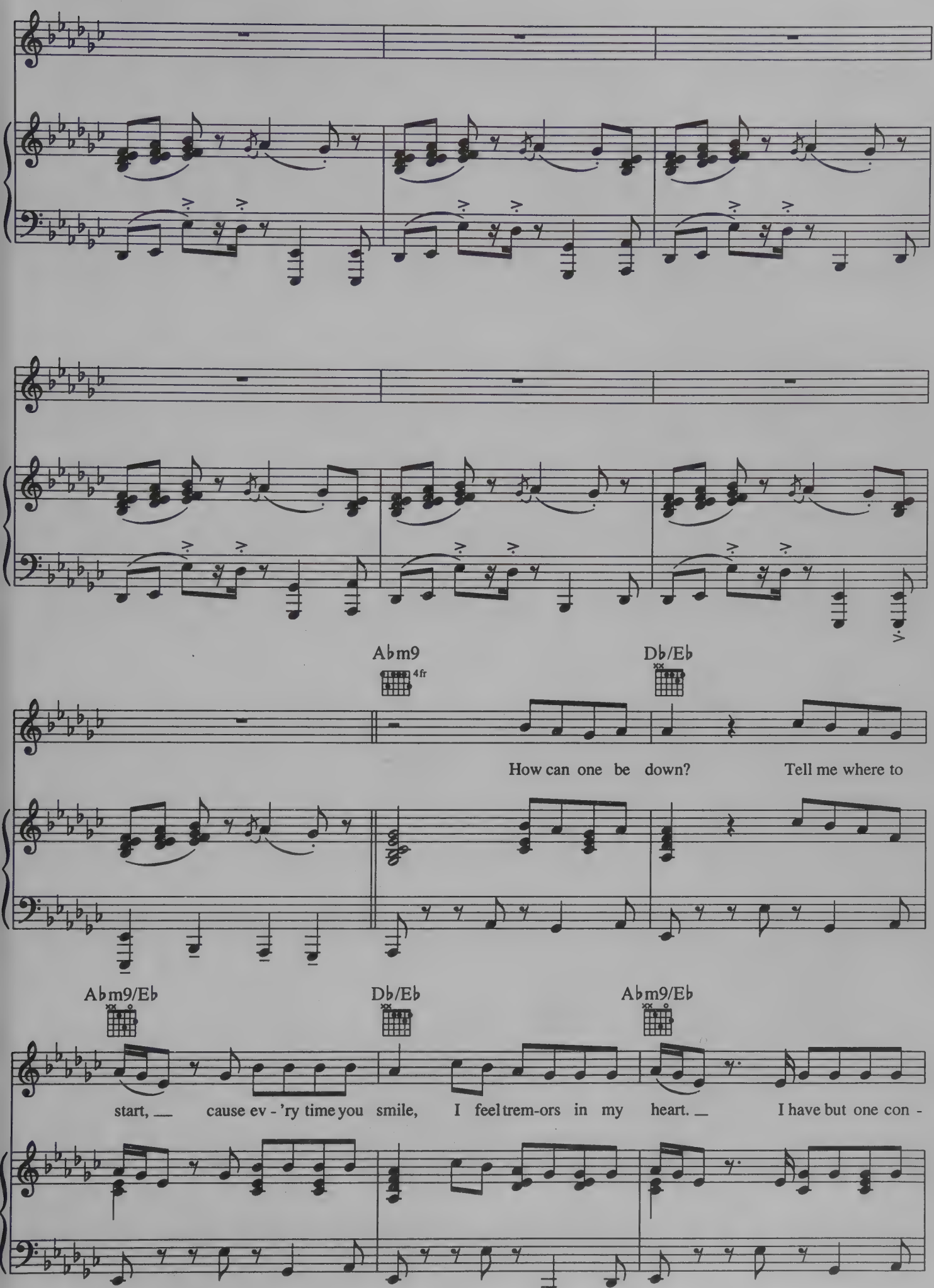
Words and Music by
BABYFACE

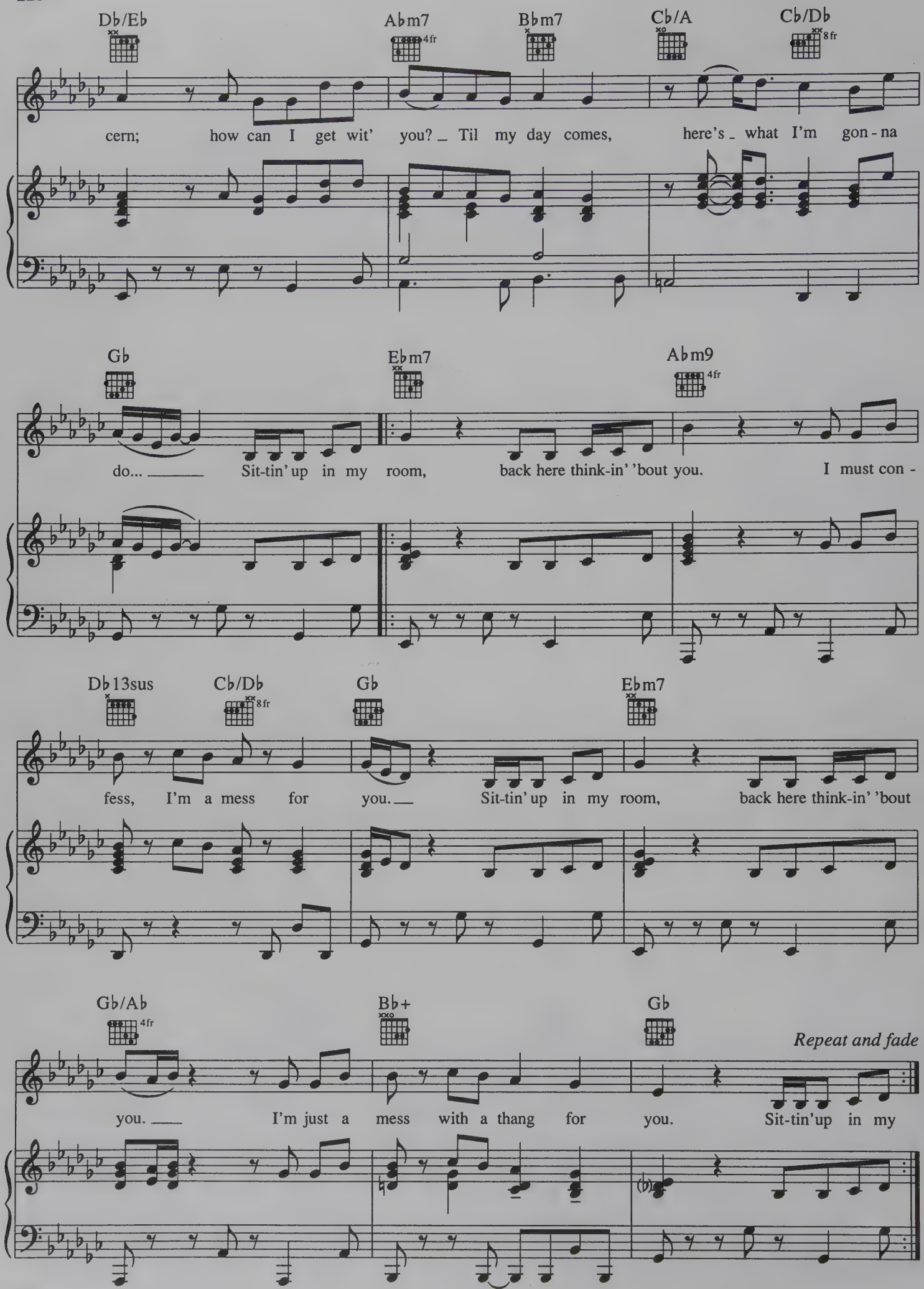


© 1995 ECAF MUSIC/SONY SONGS, INC. and FOX FILM MUSIC CORP. (BMI)
All Rights on behalf of ECAF MUSIC and SONY SONGS, INC. Administered by SONY MUSIC PUBLISHING
All Rights Reserved


Eb7
Ebm7
met, there is no one else I think of more than you. Can't seem to for -
ness. All it takes is just one sim-ple call from you. Turn my heart a -
Eb7
Ebm7
get, can't get you out my head. Guess the ver-dict's in, I'm cra-zy o-ver
round if I'm mak-ing ground. Pret-ty ba-by, please tell me if I'm get-ting
Abm9
4fr
Db/Eb
Abm9/Eb
you. How can one be down? Tell me where to start, cause ev-'ry time you
through. Tell me what is up, you see I need to know. Tell me if I'm
Db/Eb
Abm9/Eb
Db/Eb
smile, I feel trem-ors in my heart. I have but one con-cern; how can I get wit'
far or if I'm get-ting close. I have but one con-cern, my one con-cern is


Chorus:
Abm11 Bbm11 Cb/A Cbmaj7 Abm7/Db Gb
you? 'Til my day comes, here's what I'm _ gon' do. ___
you. 'Til I'm wit' you, here's what I'm _ gon' do. ___
Sit -tin' up in my
Ebm7 Abm9 Abm9/Db Cb/Db
room, back here think-in' 'bout you. I must con - fess, I'm a mess for
Gb Ebm7 Gb/Ab
you. ___ Sit-tin' up in my room, back here think-in' 'bout you. ___ I'm just a
Bb+ Bb7(b9) Bb+ 1. Ebm7 2. Ebm7
mess with a thang for you. ___ 2. Pray that you'll in - you.

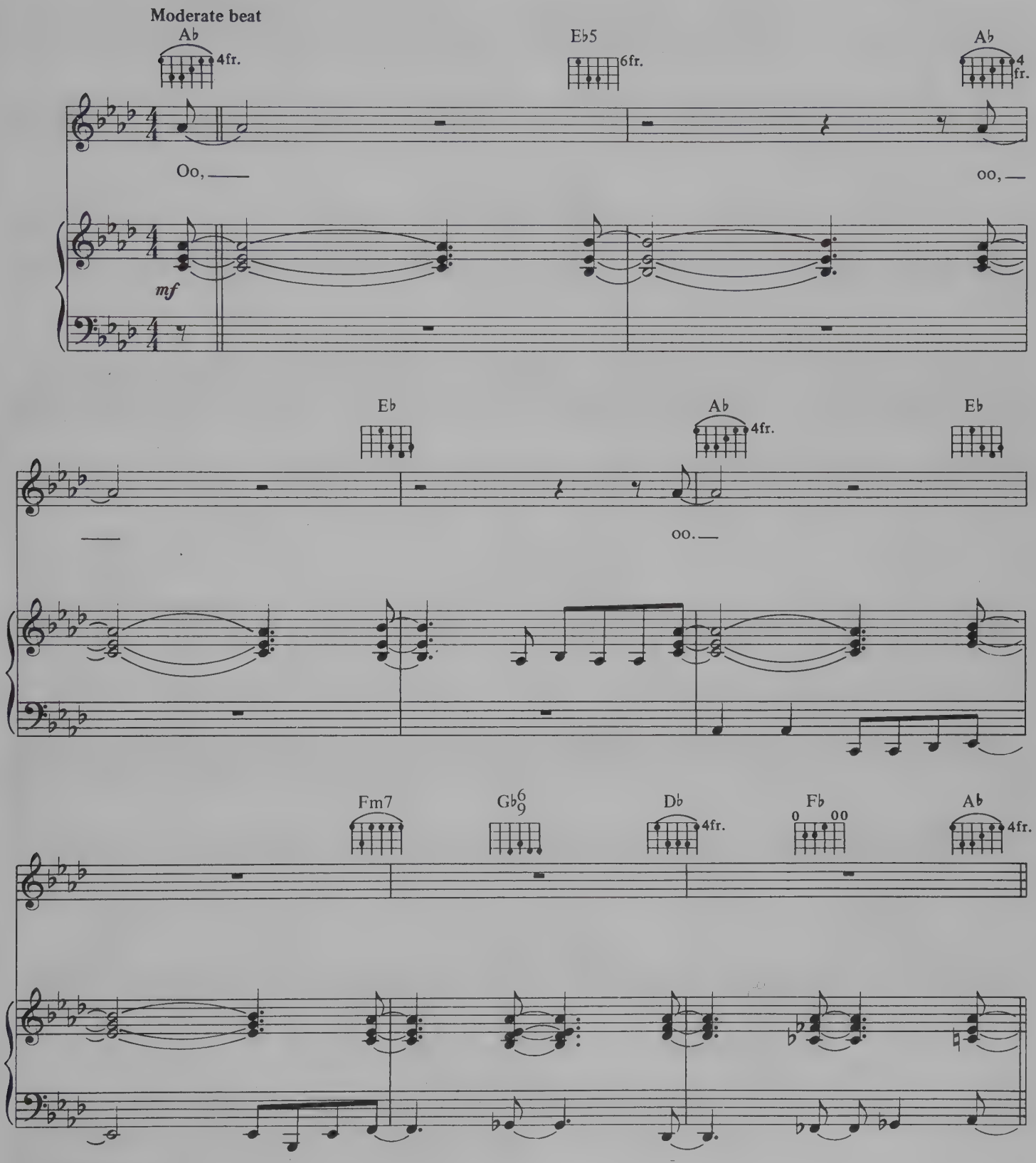

Abm9
4fr
Db/Eb
How can one be down? Tell me where to
Abm9/Eb
Db/Eb
Abm9/Eb
start, cause ev - 'ry time you smile, I feel trem-ors in my heart. I have but one con -


Db/Eb
Abm7
4fr
Bbm7
Cb/A
Cb/Db
8fr
cern; how can I get wit' you? _ Til my day comes, here's _ what I'm gon - na
Gb
Ebm7
Abm9
4fr
do... _____ Sit-tin' up in my room, back here think-in' 'bout you. I must con -
Db13sus
Cb/Db
8fr
Gb
Ebm7
fess, I'm a mess for you. ___ Sit-tin' up in my room, back here think-in' 'bout
Gb/Ab
4fr
Bb+
Gb
Repeat and fade
you. ____ I'm just a mess with a thang for you. Sit-tin'up in my

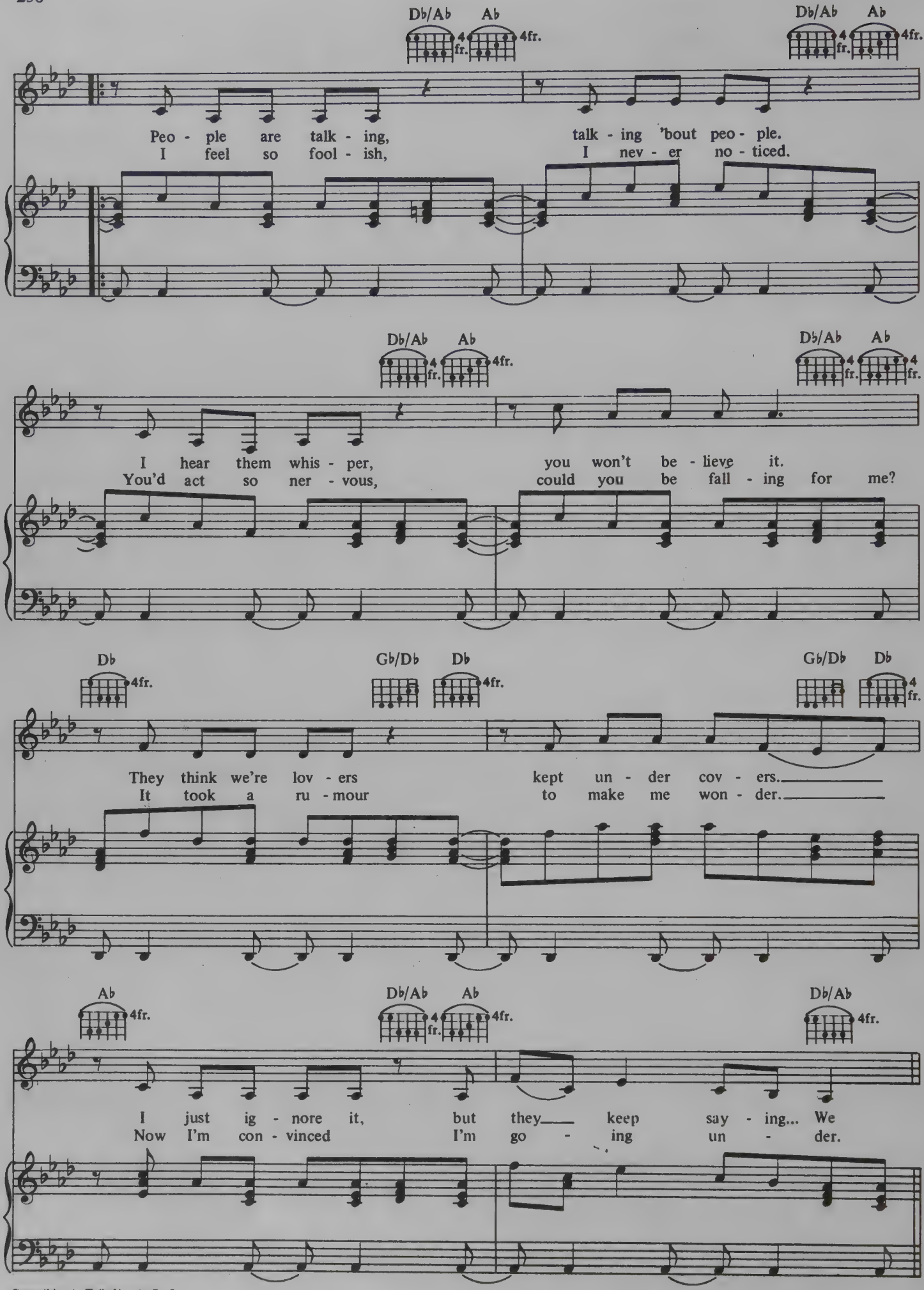
From the Motion Picture "SOMETHING TO TALK ABOUT"

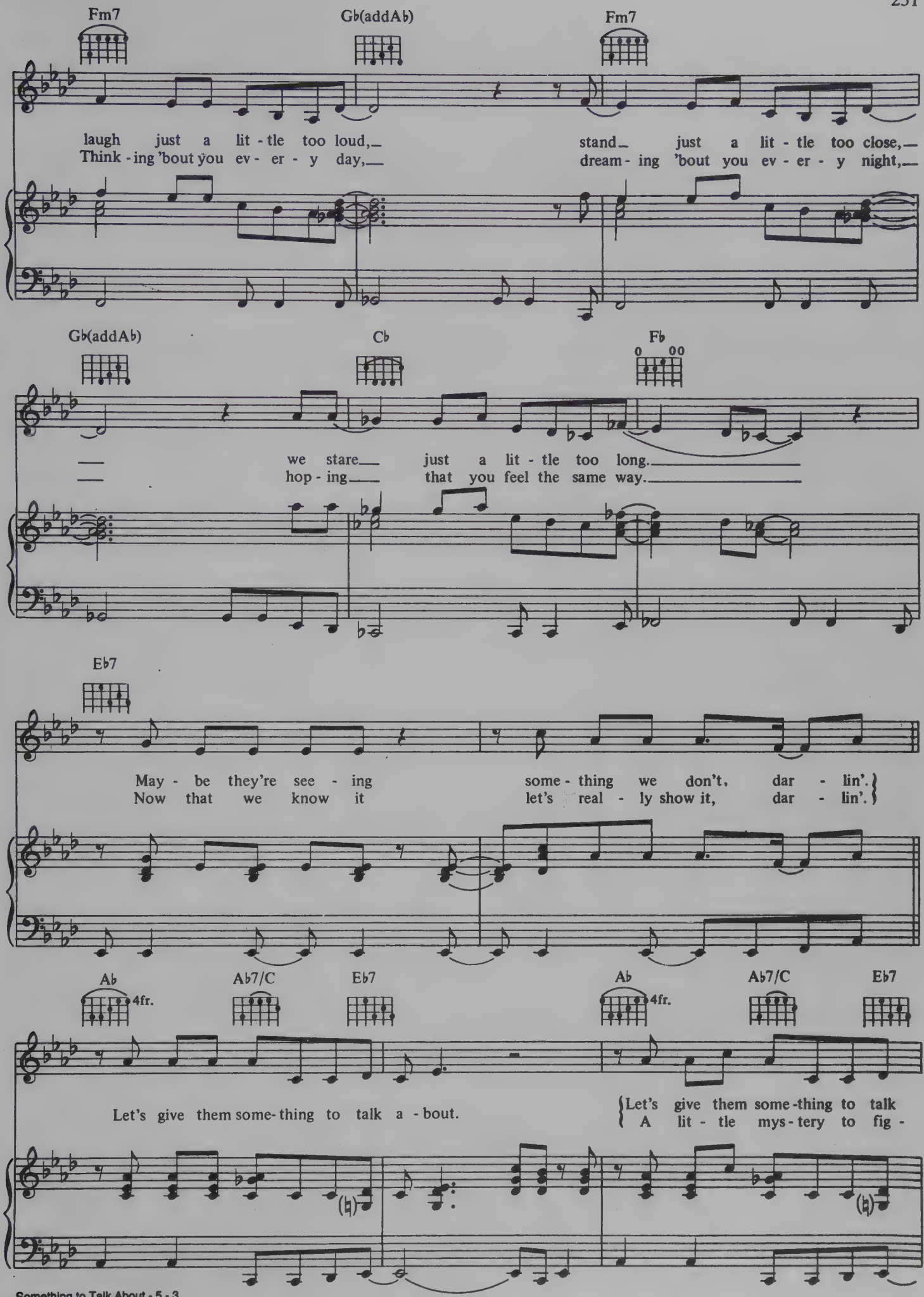
SOMETHING TO TALK ABOUT

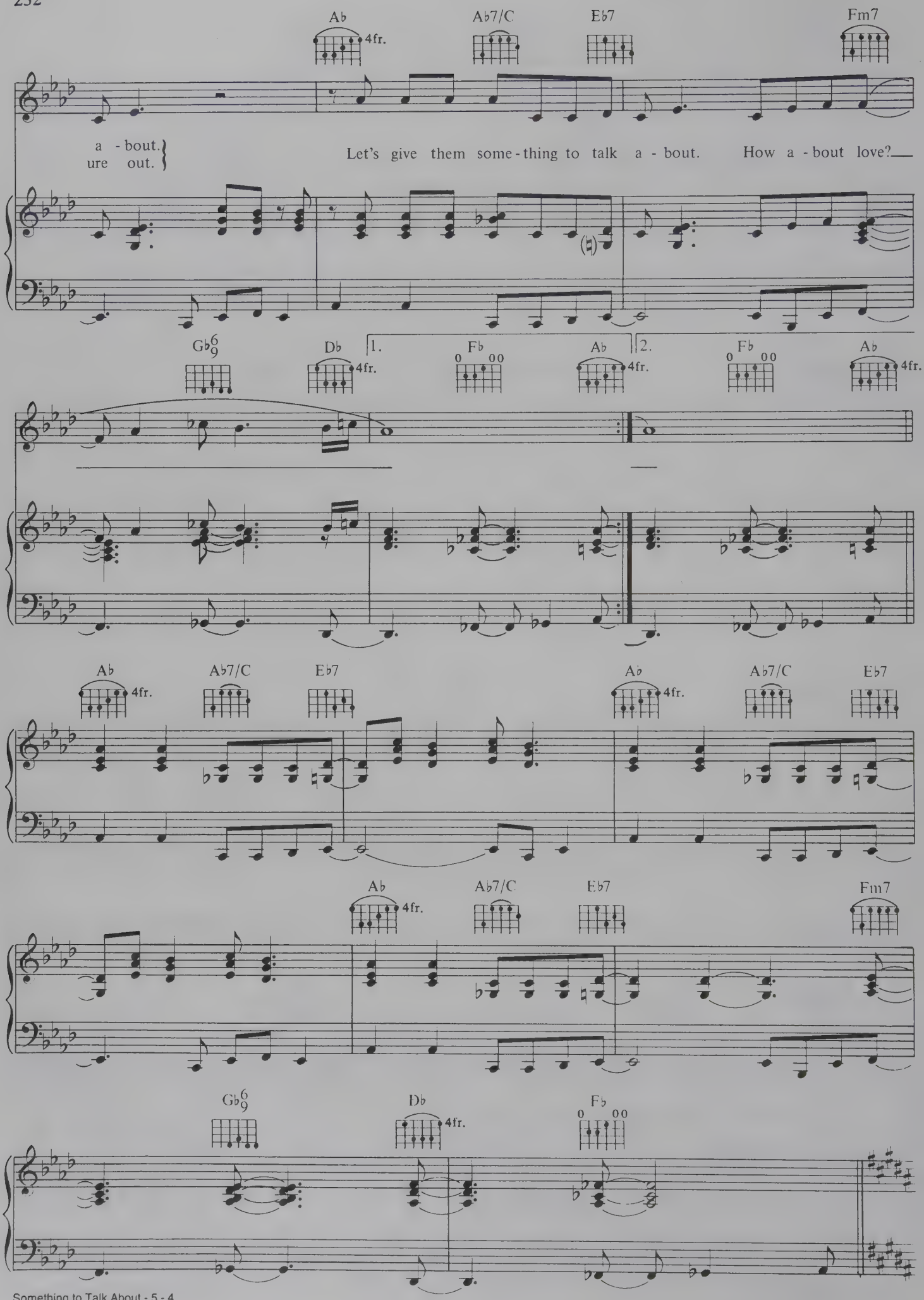
Words and Music by
SHIRLEY EIKHARD

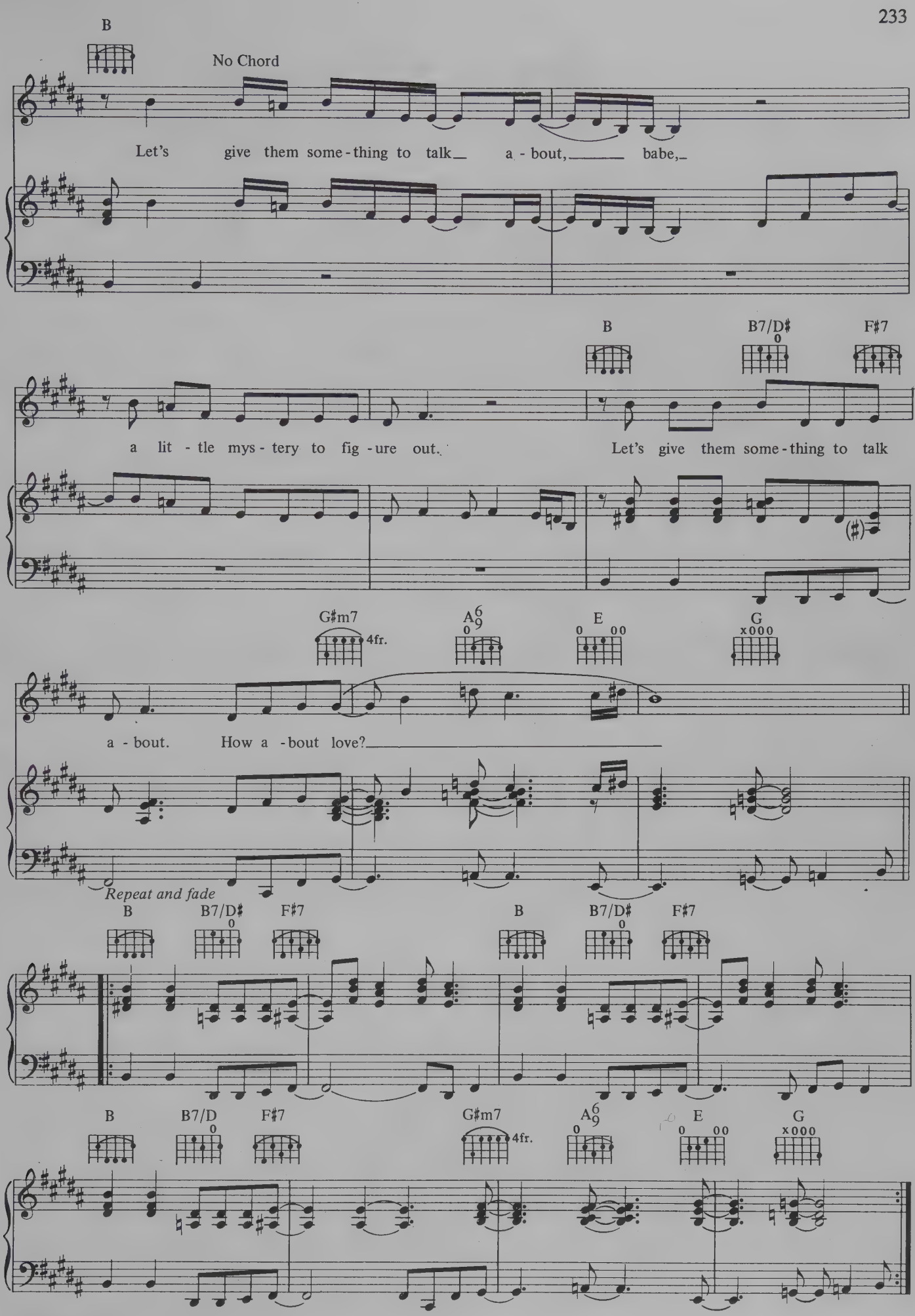


© 1991 CANVEE MUSIC and EMI BLACKWOOD MUSIC INC.
All Rights for CANVEE MUSIC Administered by WARNER-TAMERLANE PUBLISHING CORP.
All Rights Reserved


Db/Ab Ab 4fr.
Peo - ple are talk - ing, talk - ing 'bout peo - ple.
I feel so fool - ish, I nev - er no - ticed.
I hear them whis - per, you won't be - lieve it.
You'd act so ner - vous, could you be fall - ing for me?
Db Gb/Db Db 4fr.
They think we're lov - ers kept un - der cov - ers.
It took a ru - mour to make me won - der.
Ab Db/Ab Ab 4fr.
I just ig - nore it, but they keep say - ing... We
Now I'm con - vinced I'm go - ing un - der.

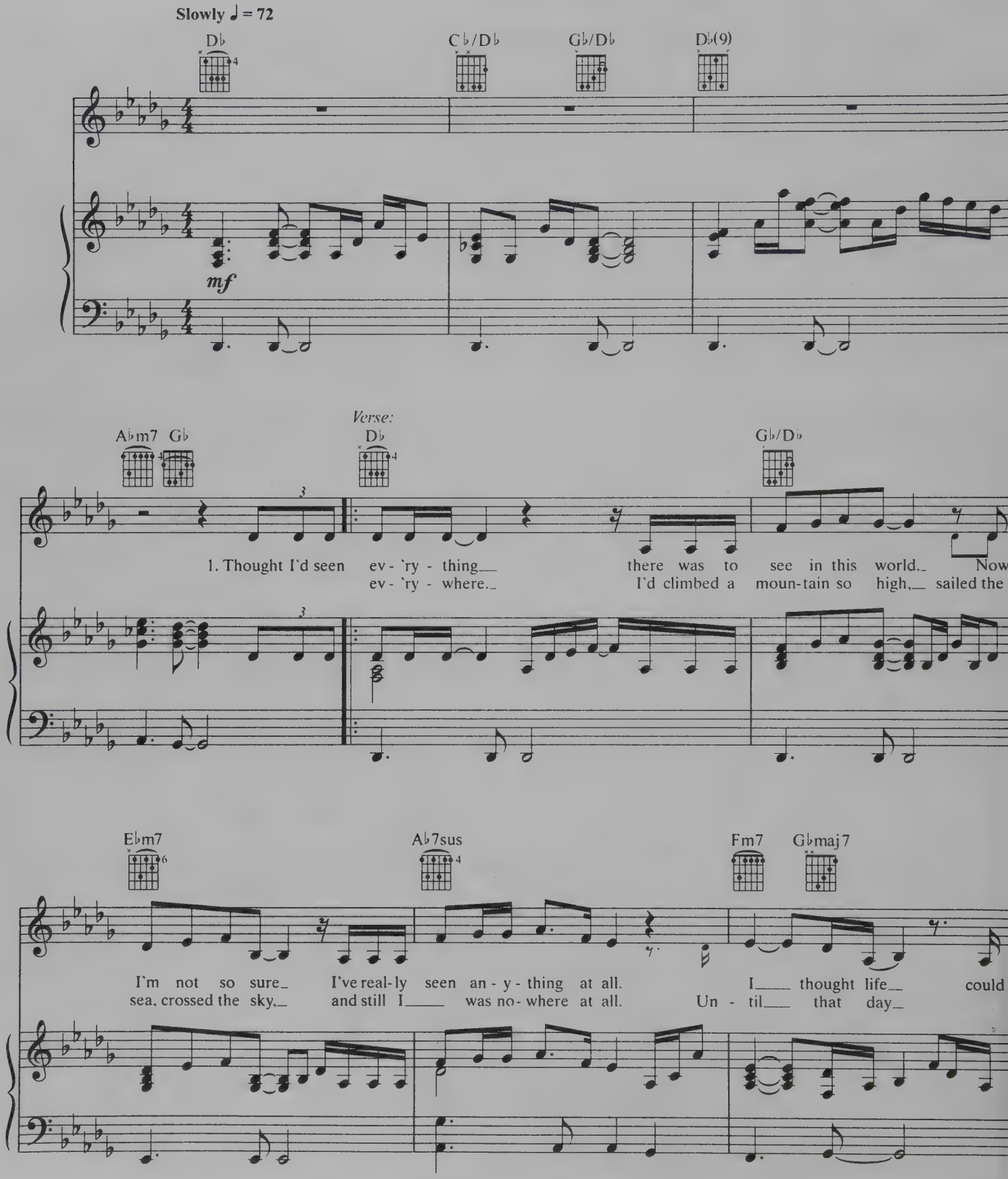

Fm7
Gb(addAb)
Fm7
laugh just a lit - tle too loud,
Think - ing 'bout you ev - er - y day,
stand just a lit - tle too close,
dream - ing 'bout you ev - er - y night,
Gb(addAb)
Cb
Fb
we stare just a lit - tle too long.
hop - ing that you feel the same way.
Eb7
May - be they're see - ing some - thing we don't, dar - lin'.
Now that we know it let's real - ly show it, dar - lin'.
Ab
4fr.
Ab7/C
Eb7
Ab
4fr.
Ab7/C
Eb7
Let's give them some-thing to talk a - bout.
Let's give them some-thing to talk
A lit - tle mys - tery to fig -


Ab
4fr.
Ab7/C
Eb7
Fm7
a - bout.
ure out.
Let's give them some - thing to talk a - bout. How a - bout love?
Gb6/9
Db
4fr.
1.
Fb
Ab
4fr.
2.
Fb
Ab
4fr.
Ab
4fr.
Ab7/C
Eb7
Ab
4fr.
Ab7/C
Eb7
Ab
4fr.
Ab7/C
Eb7
Fm7
Gb6/9
Db
4fr.
Fb

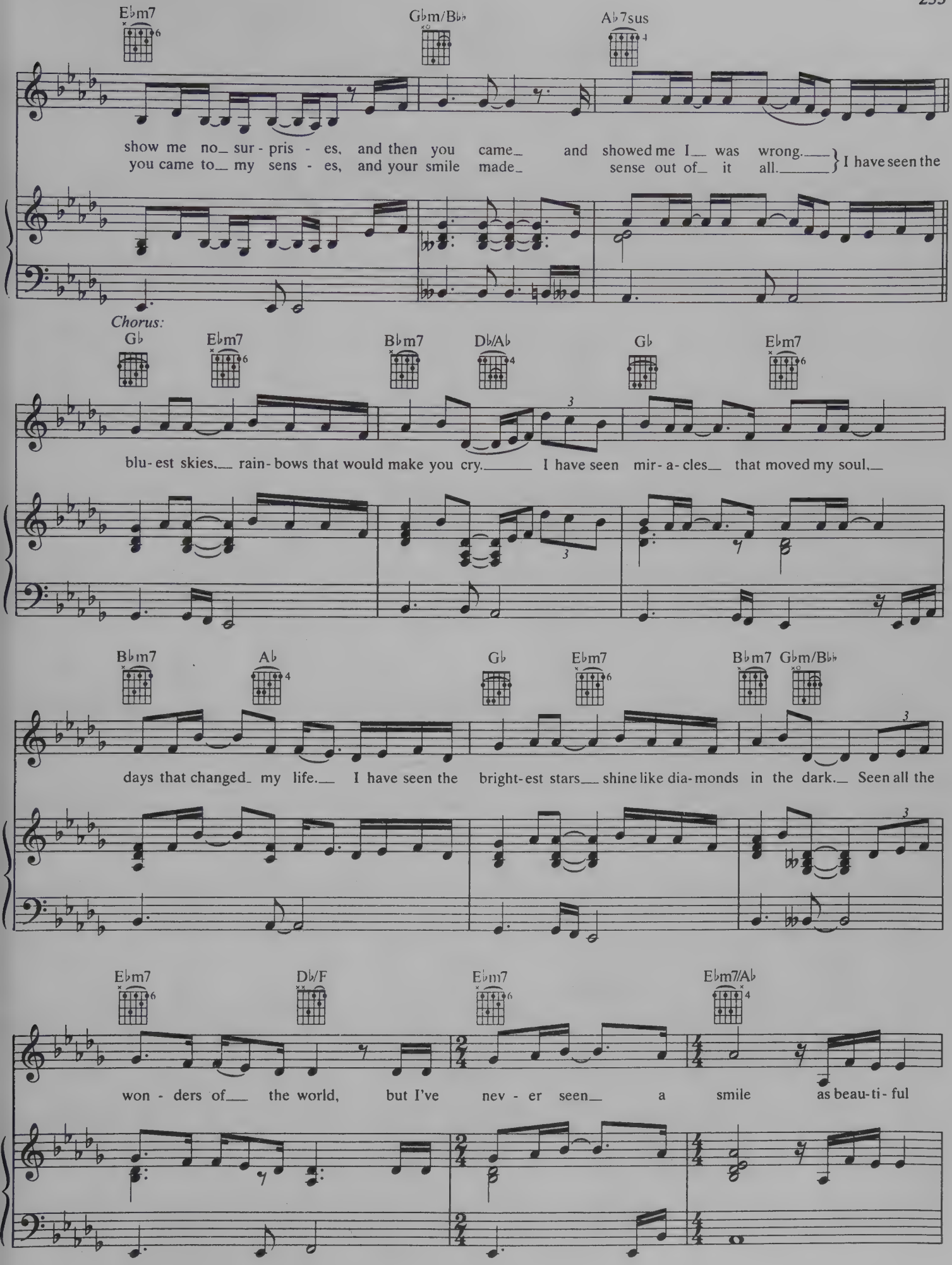

B
No Chord
Let's give them some-thing to talk_ a-bout,_____ babe,_
B
B7/D♯
F♯7
a lit-tle mys-tery to fig-ure out.
Let's give them some-thing to talk
G♯m7
4fr.
A6/9
E
G
a-bout. How a-bout love?_____
Repeat and fade
B
B7/D♯
F♯7
B
B7/D♯
F♯7
B
B7/D
F♯7
G♯m7
4fr.
A6/9
E
G

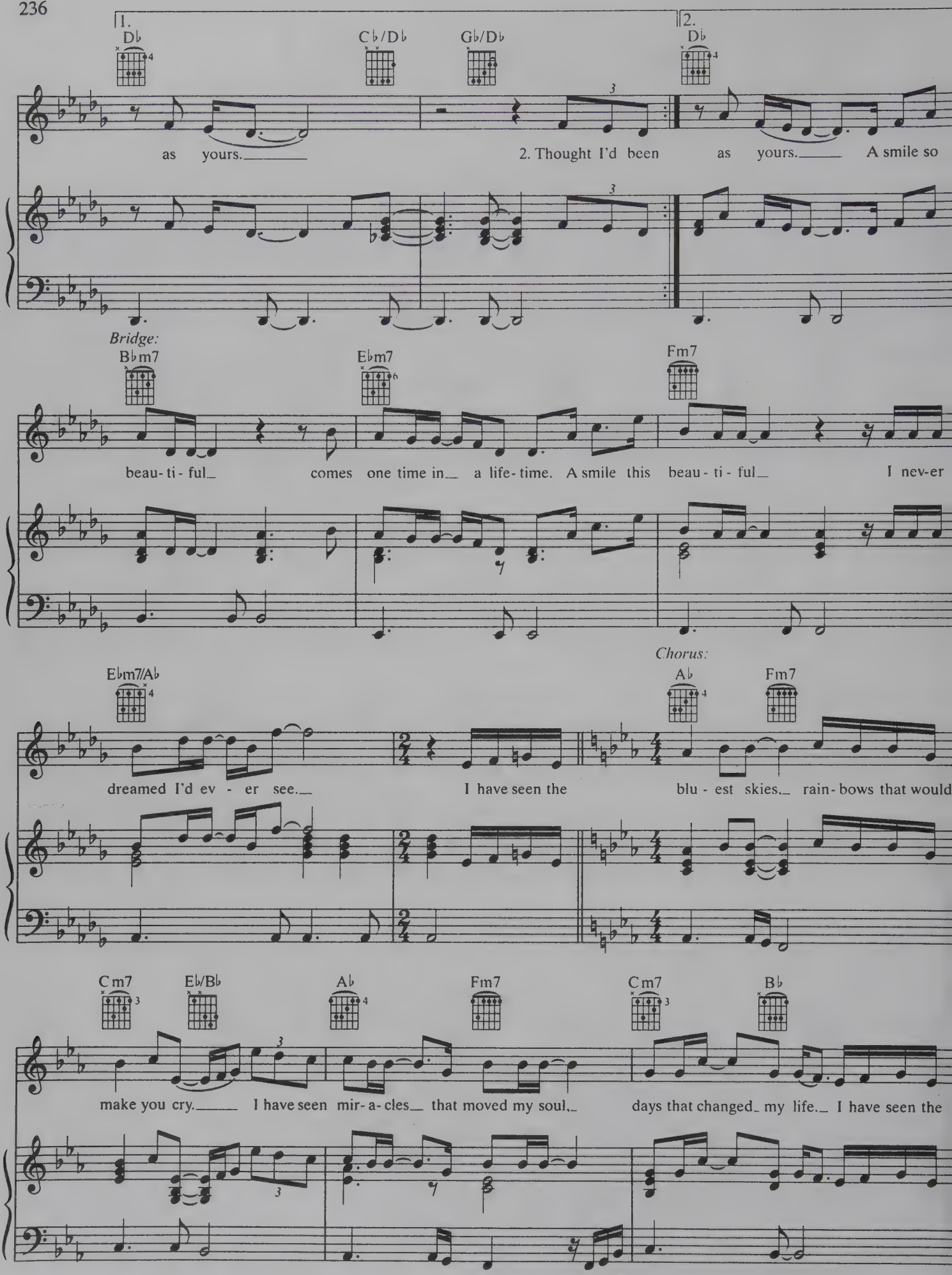
A SMILE LIKE YOURS

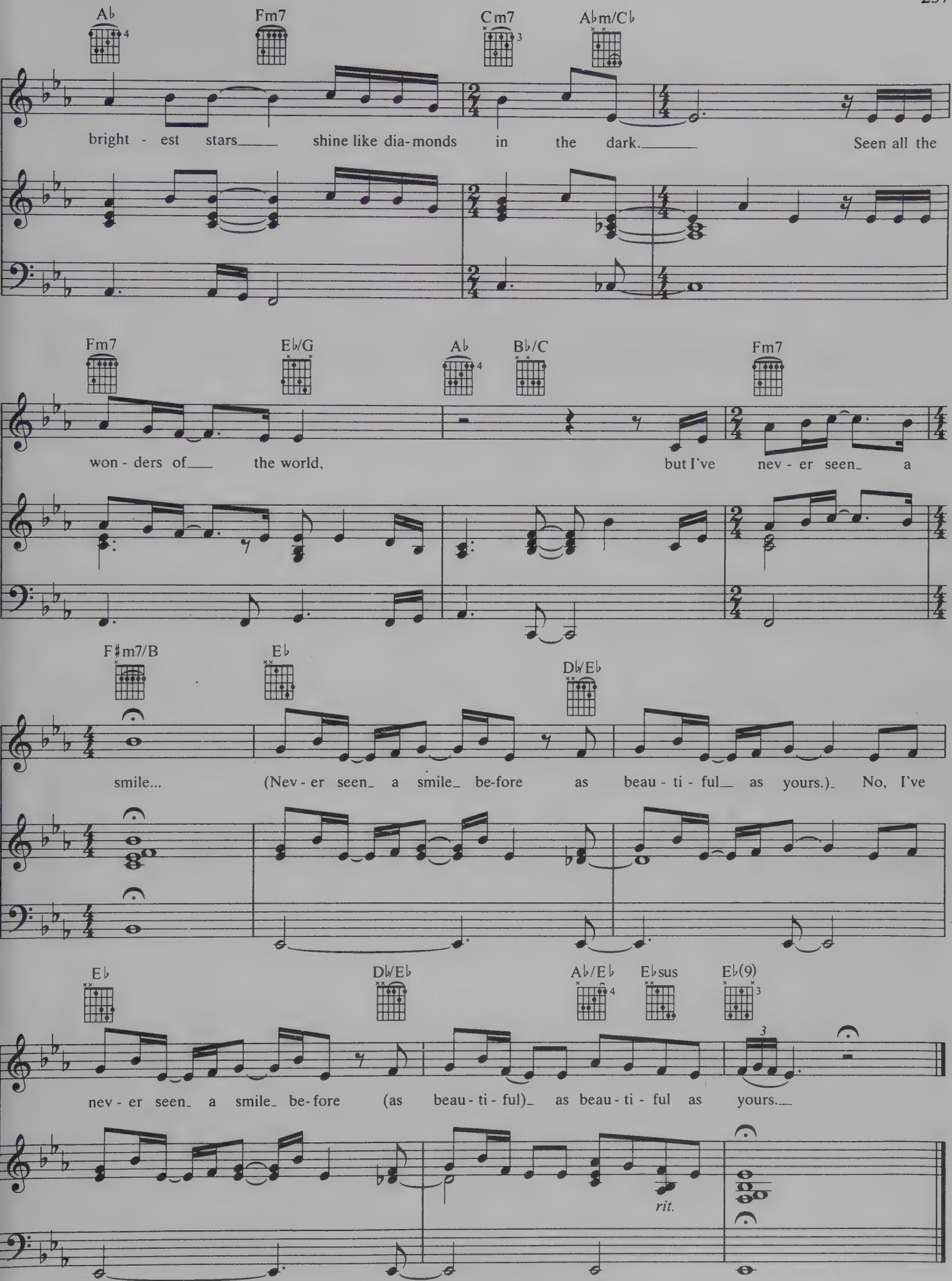
Words and Music b
DIANE WARREN



© 1997 REALSONGS (ASCAP)/RYSHER MUSIC, INC. (ASCAP)
All Rights Reserved

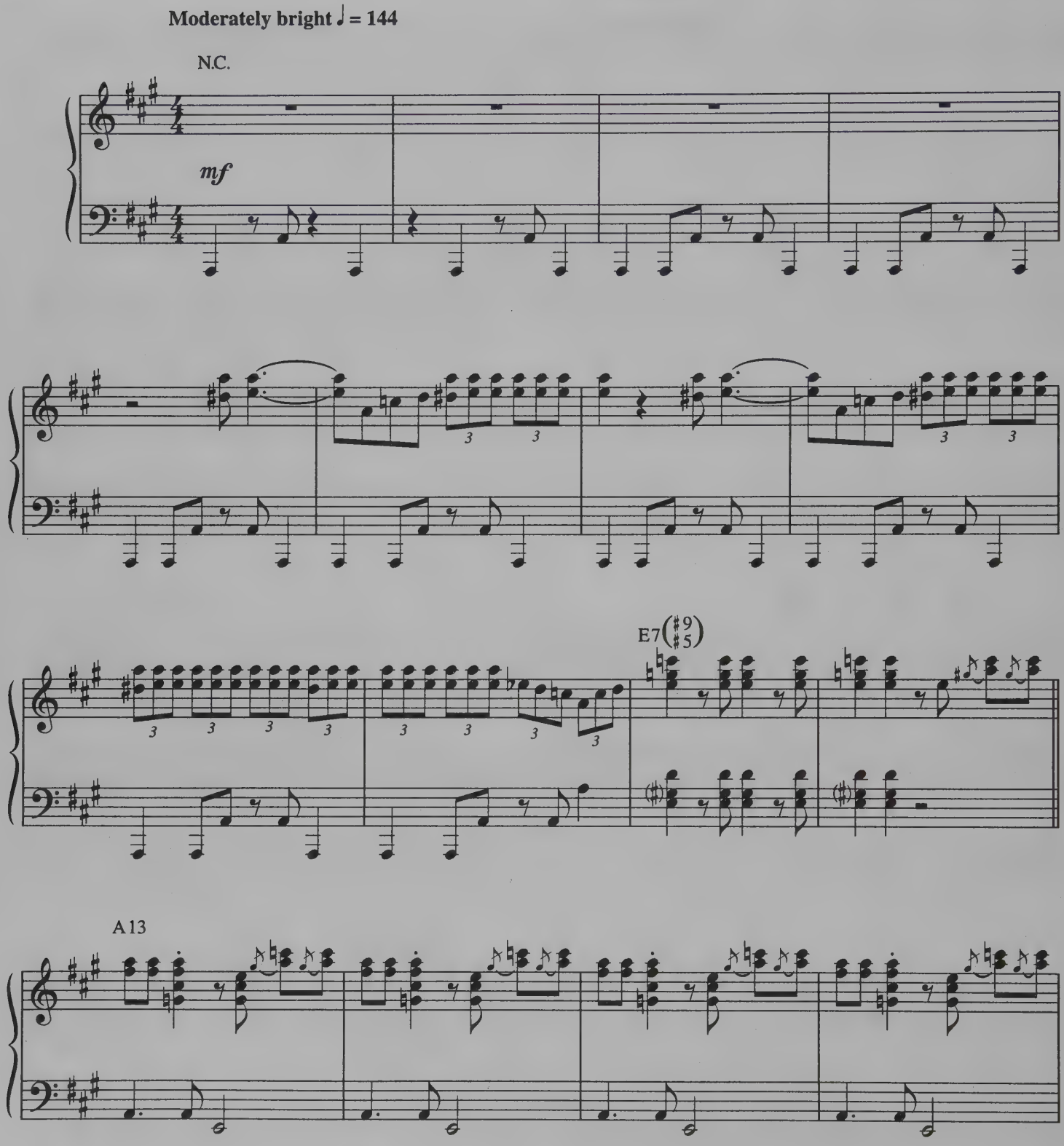

Eb m7
Gb m/Bb
Ab 7sus
show me no_ sur - pris - es, and then you came_ and showed me I_ was wrong.
you came to_ my sens - es, and your smile made_ sense out of_ it all.
I have seen the
Chorus:
Gb
Eb m7
Bb m7
Db/Ab
Gb
Eb m7
blu - est skies._ rain - bows that would make you cry._ I have seen mir - a - cles_ that moved my soul._
Bb m7
Ab
Gb
Eb m7
Bb m7
Gb m/Bb
days that changed_ my life._ I have seen the bright - est stars_ shine like dia - monds in the dark._ Seen all the
Eb m7
Db/F
Eb m7
Eb m7/Ab
won - ders of_ the world, but I've nev - er seen_ a smile as beau - ti - ful


1.
Db
Cb/Db
Gb/Db
2.
Db
as yours.
2. Thought I'd been as yours. A smile so
Bridge:
Bbm7
Ebm7
Fm7
beau- ti- ful comes one time in a life- time. A smile this beau- ti- ful I nev-er
Chorus:
Ebm7/Ab
Ab
Fm7
dreamed I'd ev - er see. I have seen the blu - est skies. rain- bows that would
Cm7
Eb/Bb
Ab
Fm7
Cm7
Bb
make you cry. I have seen mir- a- cles that moved my soul. days that changed my life. I have seen the

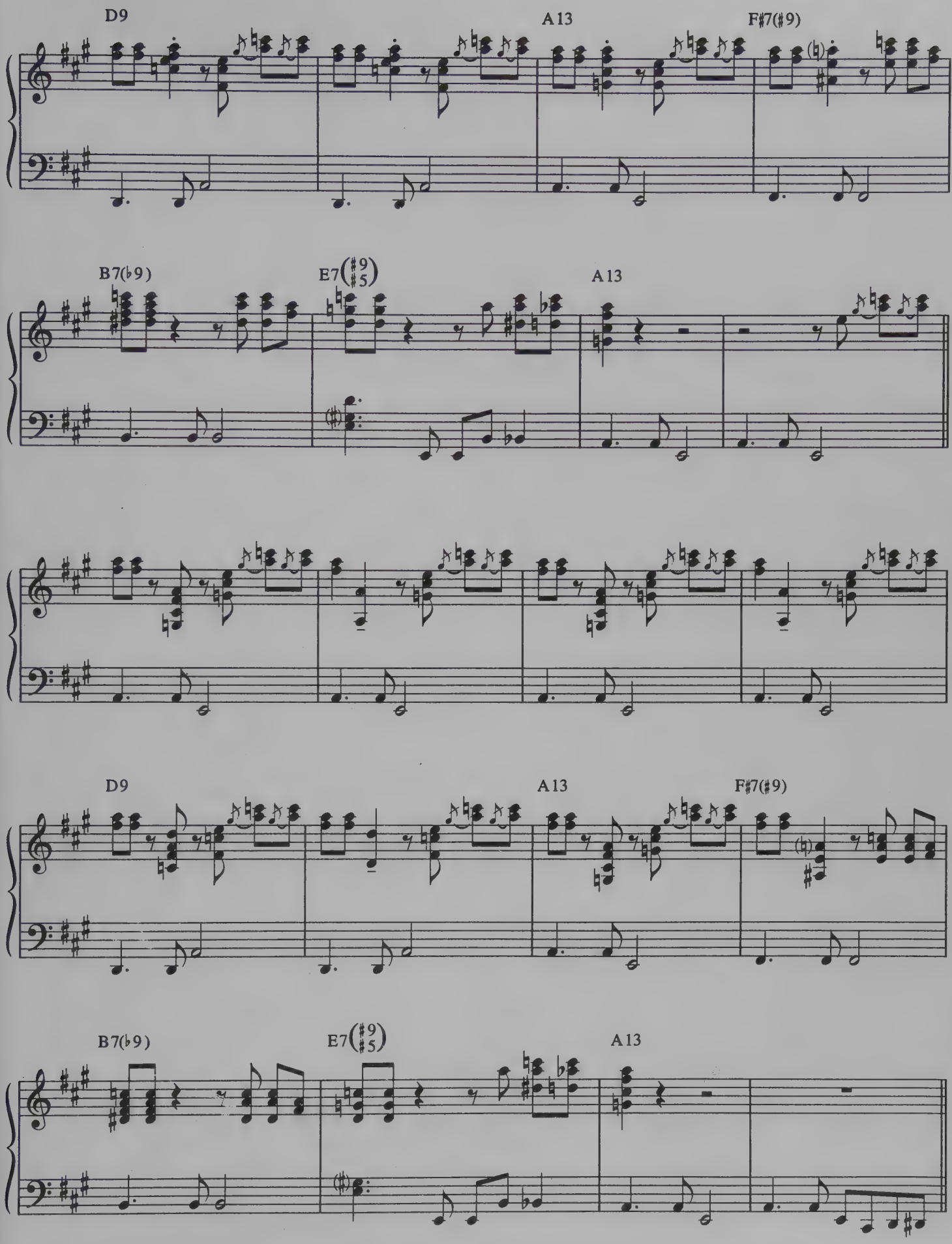

A♭
Fm7
Cm7
A♭m/C♭
bright - est stars shine like dia-monds in the dark. Seen all the
Fm7
E♭/G
A♭
B♭/C
Fm7
won - ders of the world, but I've nev - er seen a
F♯m7/B
E♭
D♭/E♭
smile... (Nev - er seen a smile be-fore as beau - ti - ful as yours.) No, I've
E♭
D♭/E♭
A♭/E♭
E♭sus
E♭(9)
nev - er seen a smile be-fore (as beau - ti - ful) as beau - ti - ful as yours.
rit.

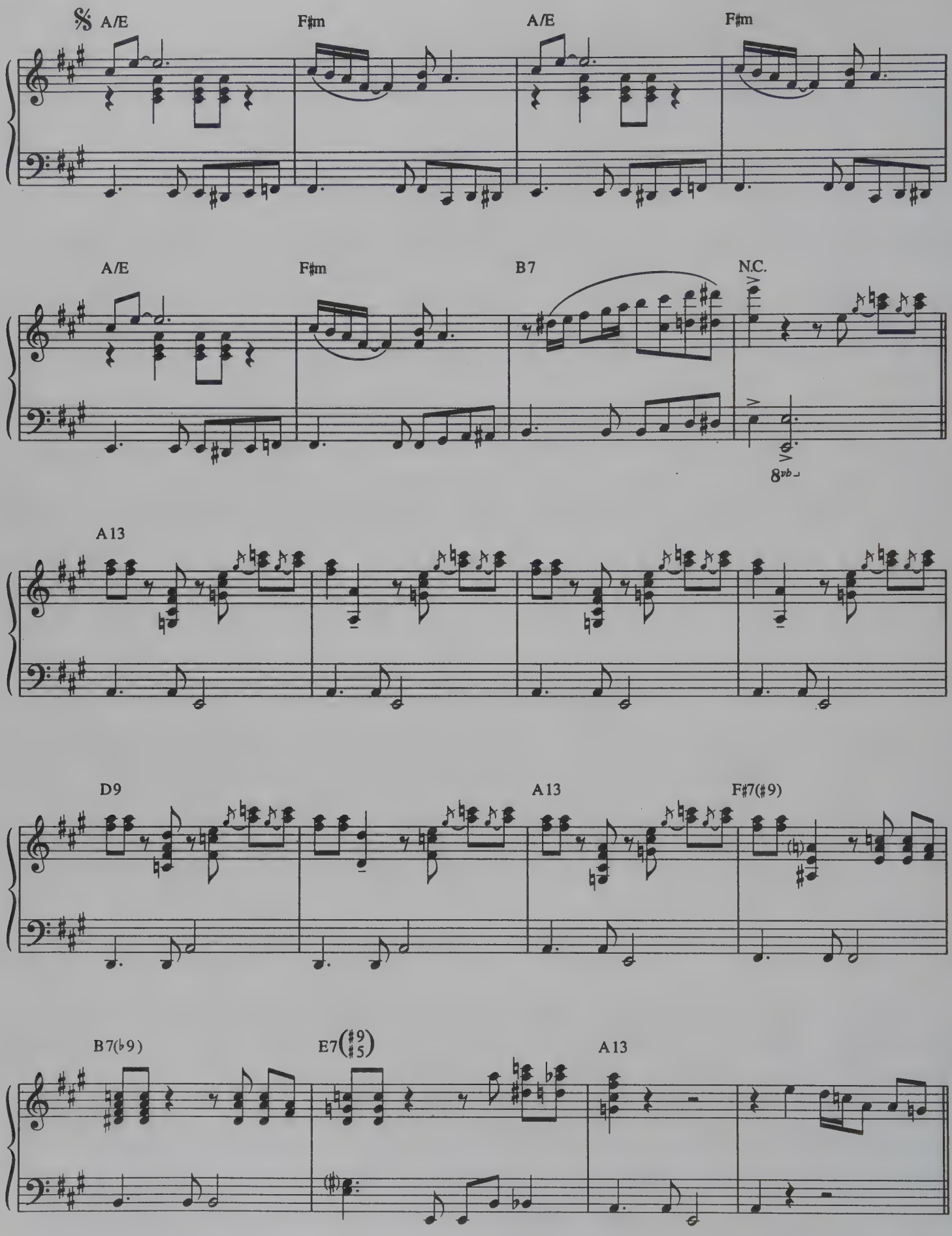
SOUL BOSSA NOVA

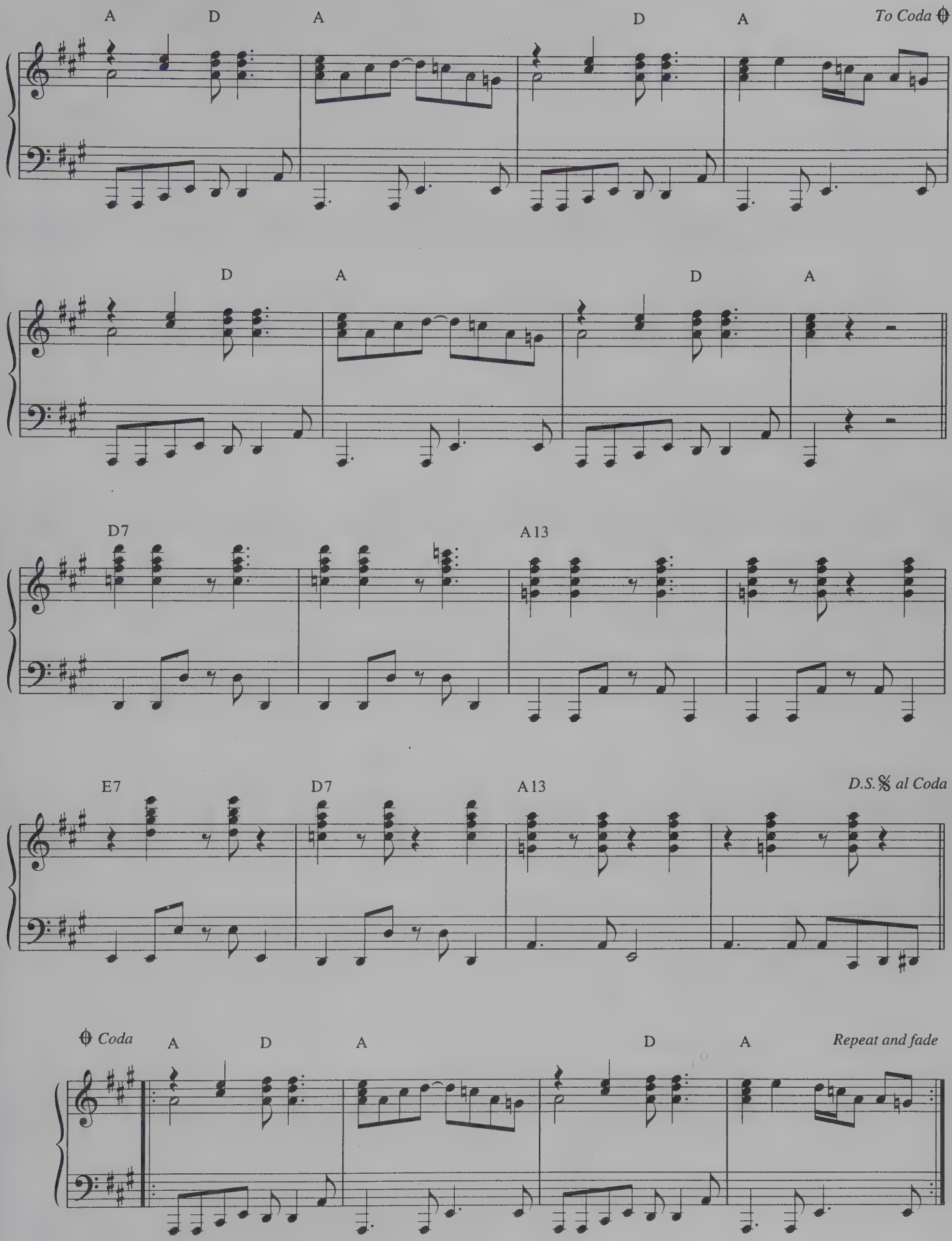
By QUINCY JONES



© 1962 (Renewed 1990) SILHOUETTE MUSIC
This Arrangement © 1998 SILHOUETTE MUSIC
All Rights Administered by WB MUSIC CORP.
All Rights Reserved


D9
A13
F♯7(♯9)
B7(♭9)
E7(♯9 ♯5)
A13
D9
A13
F♯7(♯9)
B7(♭9)
E7(♯9 ♯5)
A13


A/E
F♯m
A/E
F♯m
A/E
F♯m
B7
N.C.
8vb
A13
D9
A13
F♯7(♯9)
B7(♭9)
E7(♯9 ♯5)
A13


A
D
A
D
A
To Coda
D
A
D
A
D7
A13
E7
D7
A13
D.S. al Coda
Coda
A
D
A
D
A
Repeat and fade

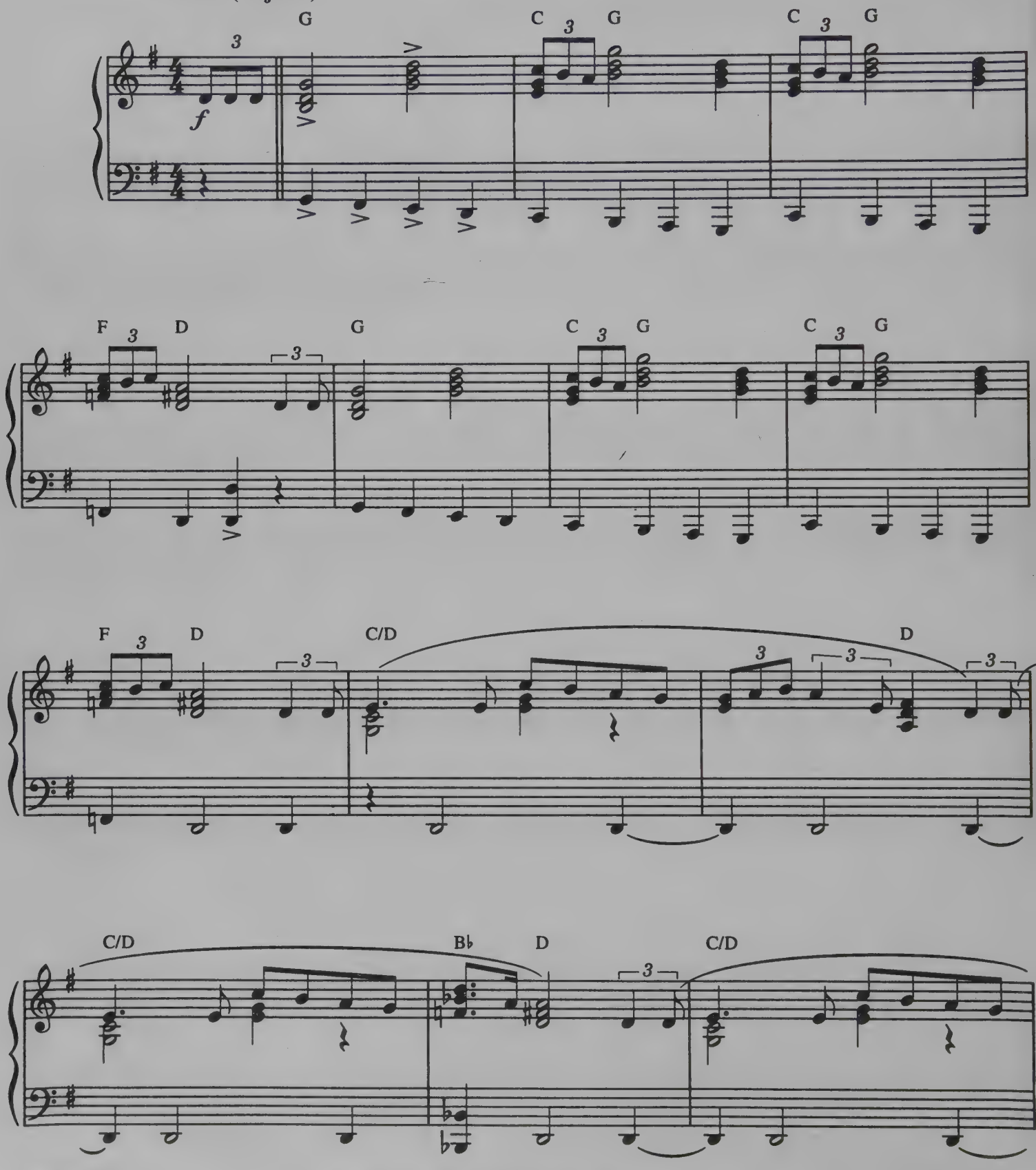
From the Lucasfilm Ltd. Productions "STAR WARS", "THE EMPIRE STRIKES BACK" and "RETURN OF THE JEDI" - Twentieth Century-Fox Releases.

STAR WARS

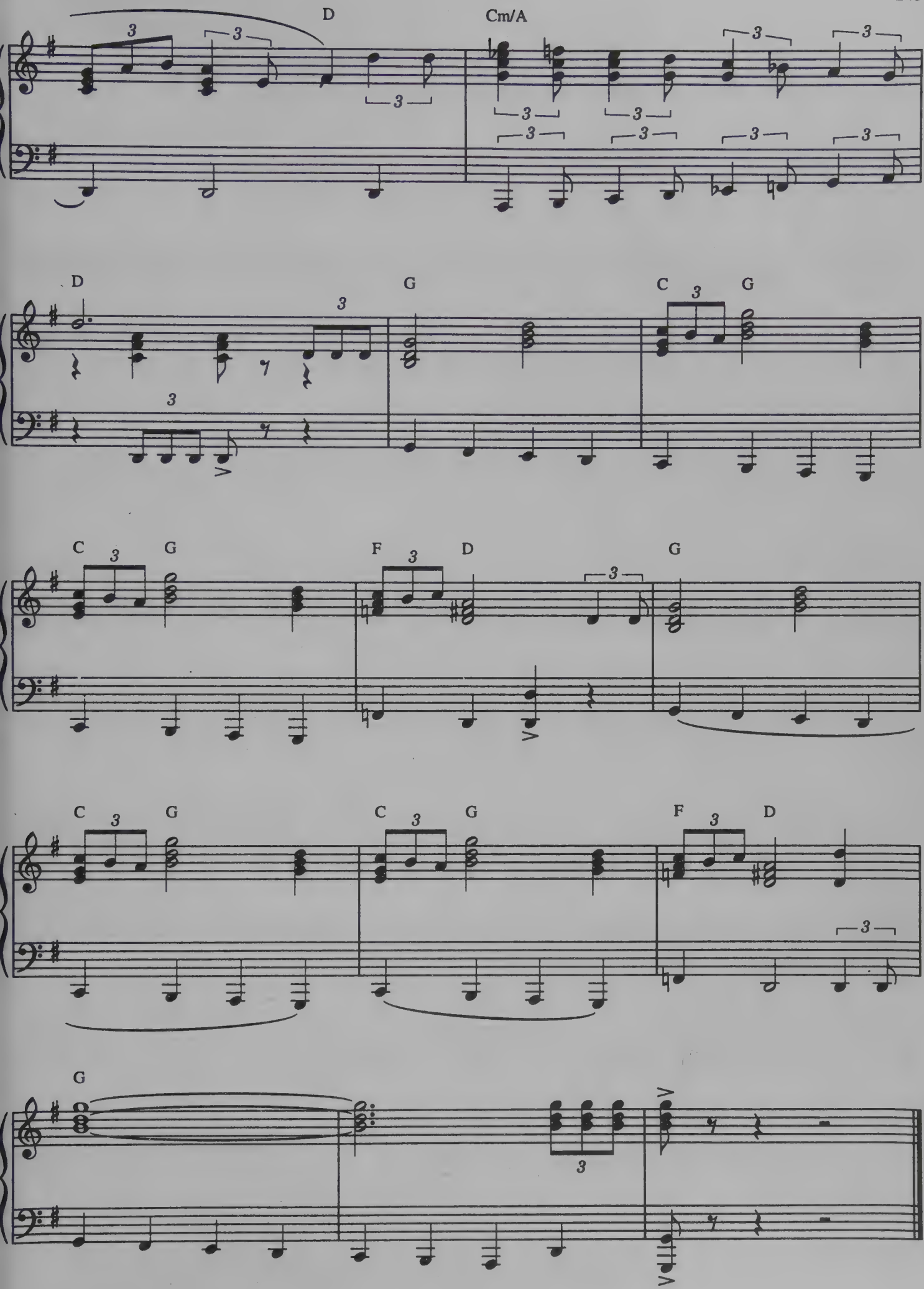
(Main Theme)

Music by
JOHN WILLIAMS

March (majestic)



© 1977 WARNER-TAMERLANE PUBLISHING CORP. and BANTHA MUSIC
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP.
All Rights Reserved


D
Cm/A
D
G
C
G
C
G
C
G
F
D
G
C
G
C
G
F
D
G

From the Motion Picture DOGMA

STILL

Tune Guitar:
⑥ = D ③ = G
⑤ = A ② = B
④ = D ① = D

Words and Music by
ALANIS MORISSETTE

Slowly ♩ = 74

* D5

mf

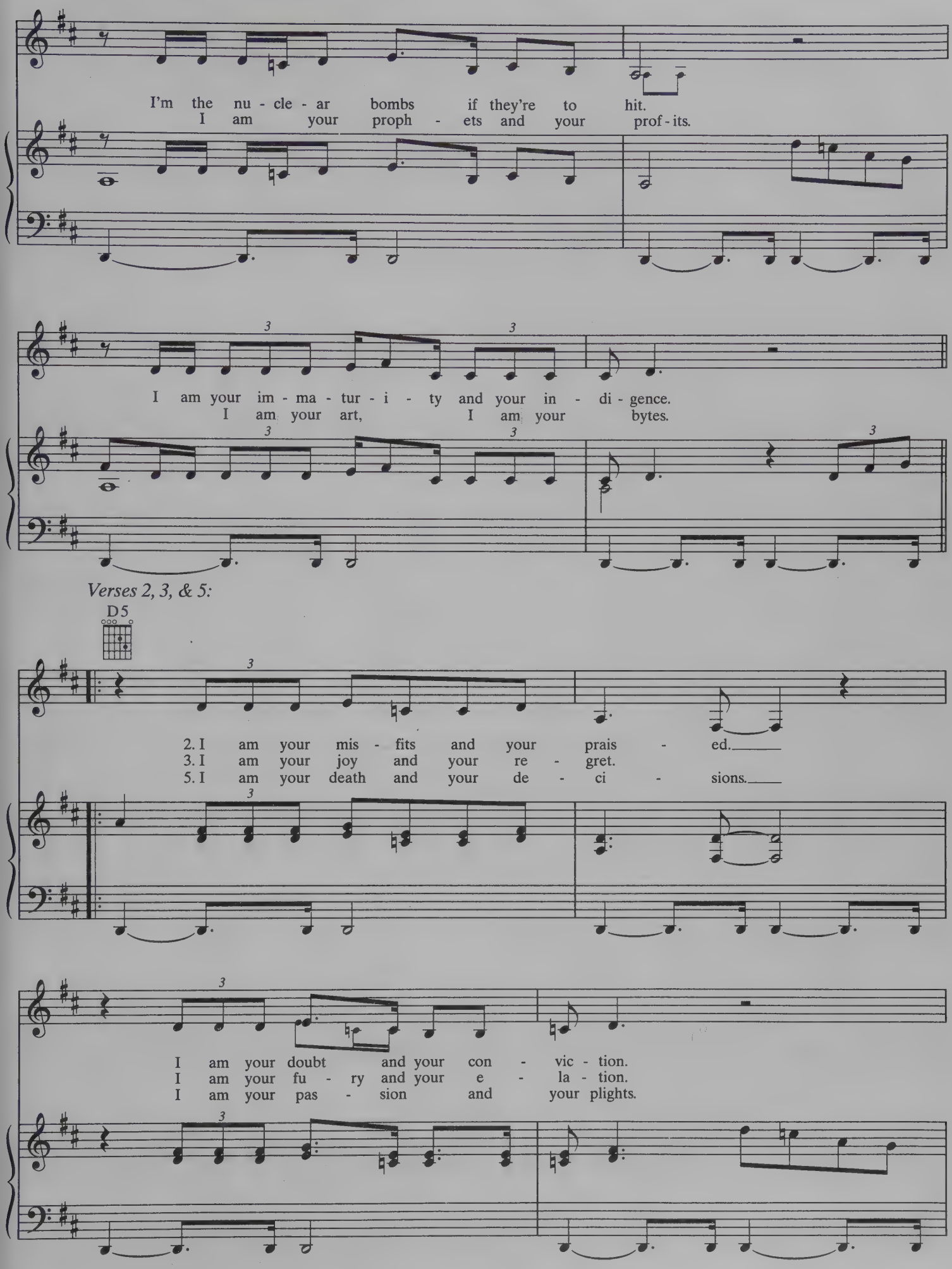
𝄋 *Verses 1 & 4:*

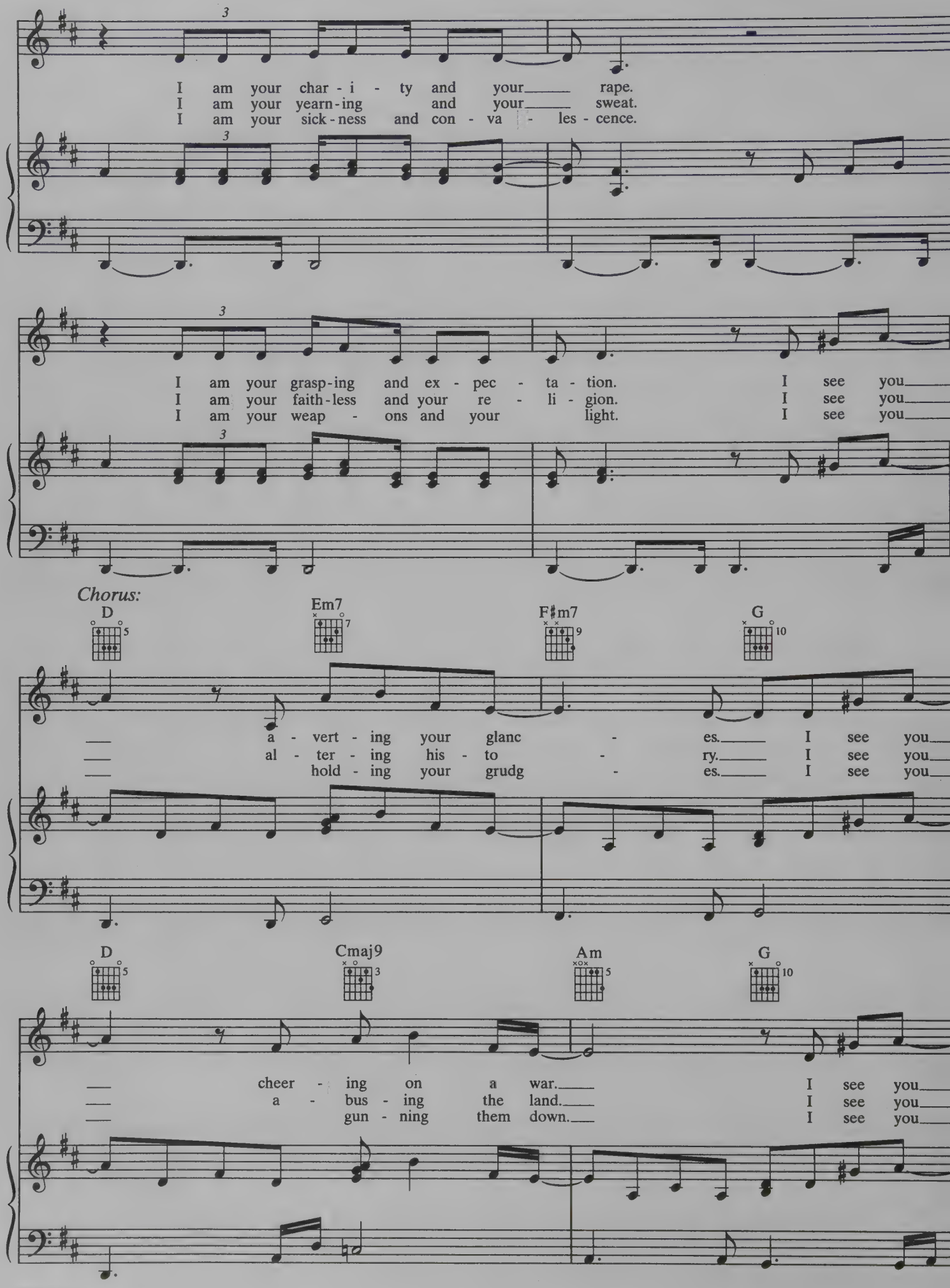
1. I am the harm that you in - flict.
4. I am your trag - e - dy and your for-tune.

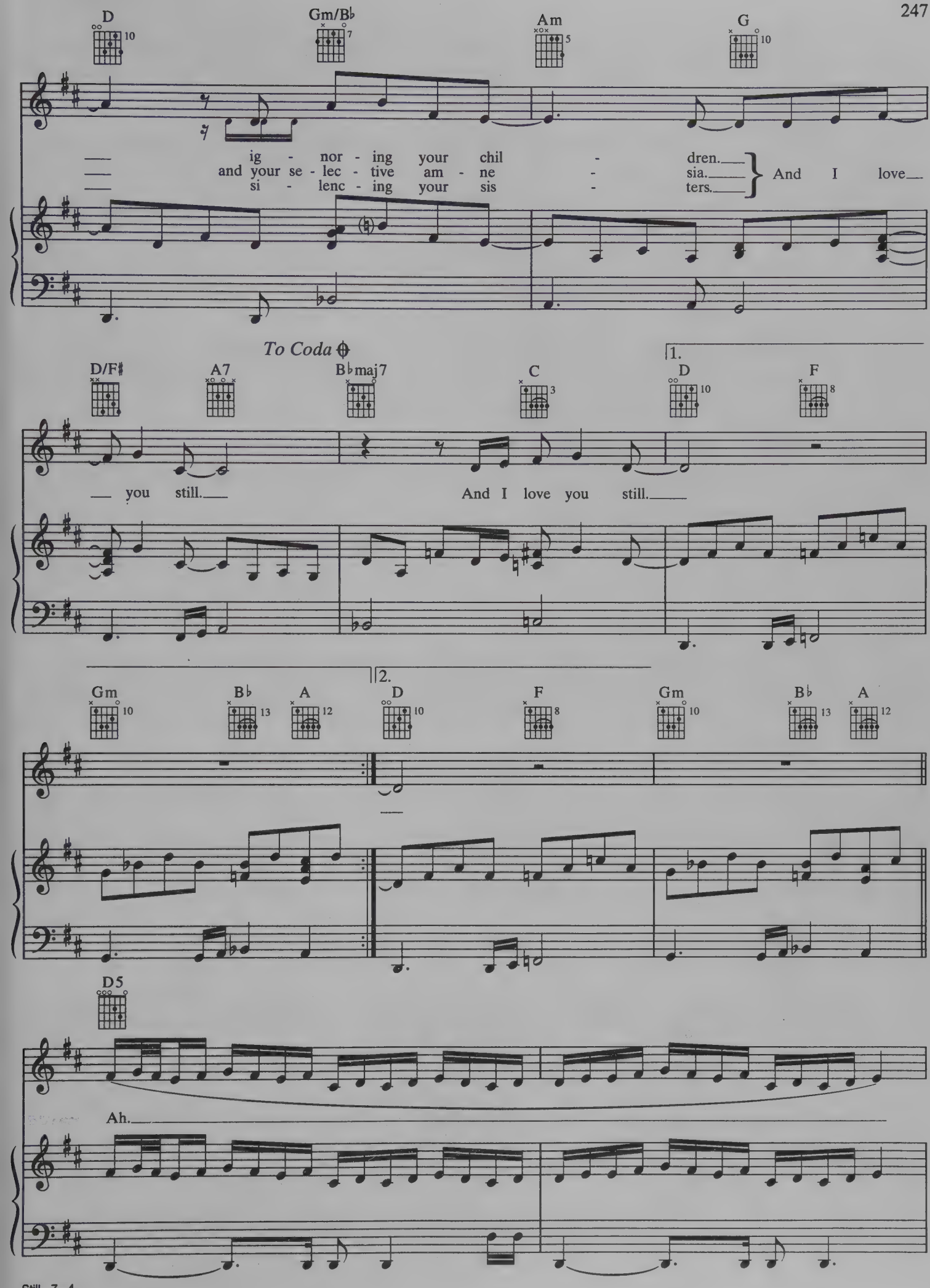
I am your bril - liance and your frus - tra - tion.
I am your cri - sis and your de - light.

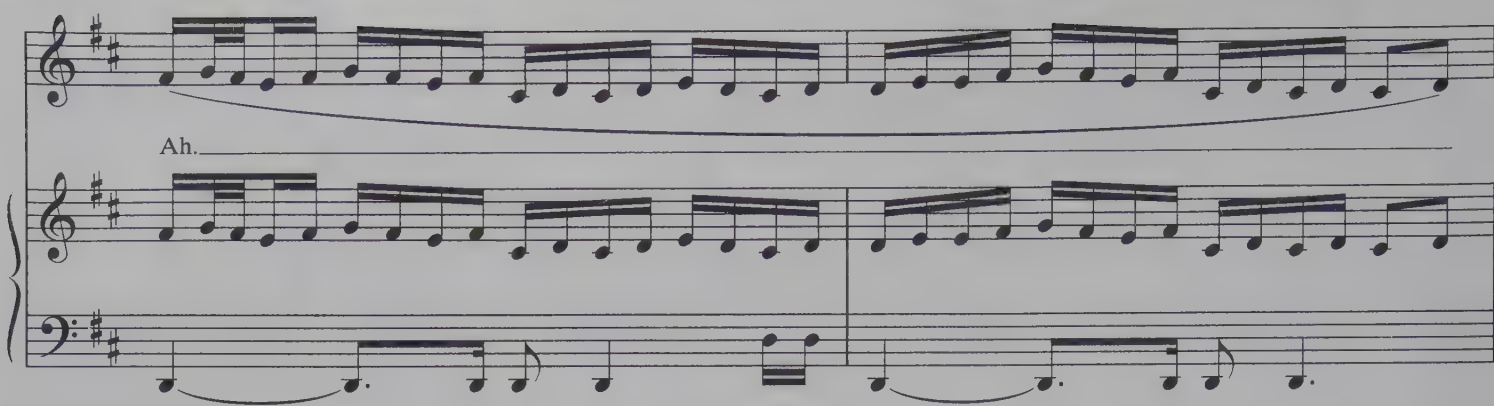
*Original recording in D♭.

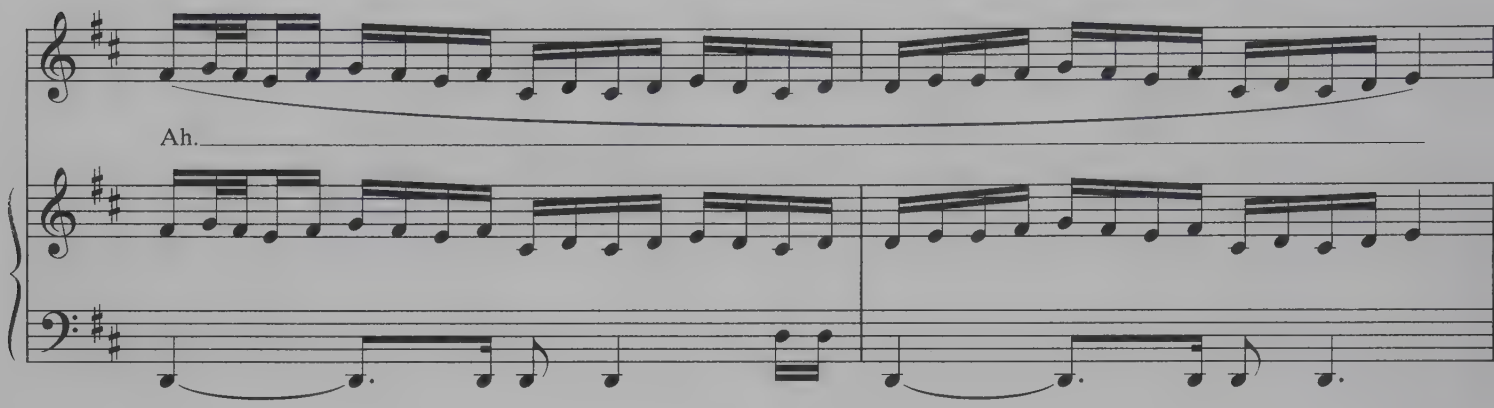
© 1999 Universal - MCA Music Publishing, A Division of Universal Studios, Inc. and 1974 MUSIC
All Rights for 1974 MUSIC Controlled and Administered by Universal - MCA Music Publishing, A Division of Universal Studios, Inc.
All Rights Reserved


I'm the nu - cle - ar bombs if they're to hit.
I am your proph - ets and your prof - its.
I am your im - ma - tur - i - ty and your in - di - gence.
I am your art, I am your bytes.
Verses 2, 3, & 5:
D5
2. I am your mis - fits and your prais - ed.
3. I am your joy and your re - gret.
5. I am your death and your de - ci - sions.
I am your doubt and your con - vic - tion.
I am your fu - ry and your e - la - tion.
I am your pas - sion and your plights.

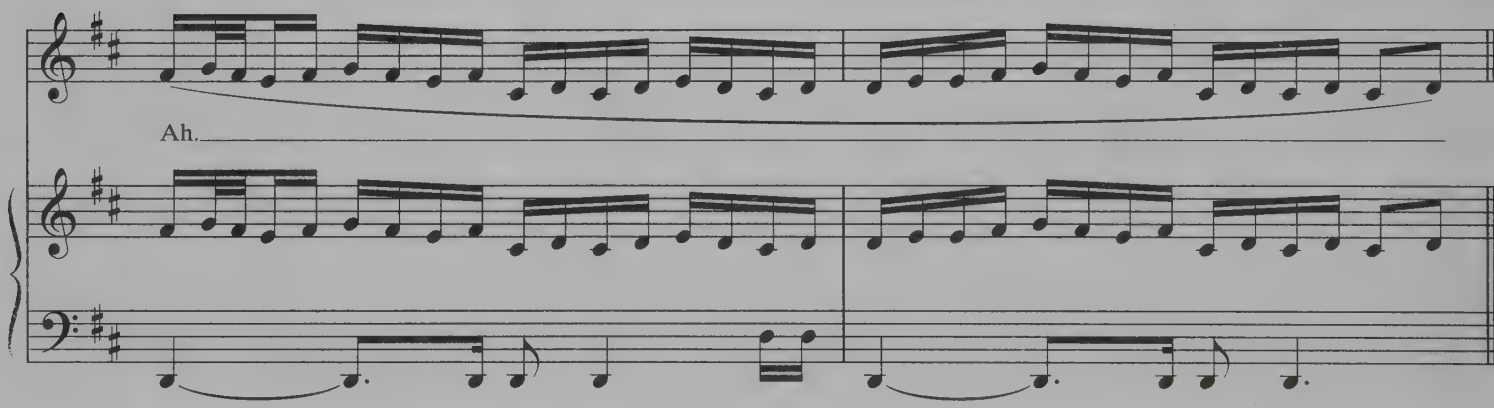

I am your char - i - ty and your rape.
I am your yearn-ing and your sweat.
I am your sick-ness and con - va - les - cence.
I am your grasp-ing and ex - pec - ta - tion. I see you
I am your faith-less and your re - li - gion. I see you
I am your weap - ons and your light. I see you
Chorus:
D
Em7
F♯m7
G
a - vert - ing your glanc - es. I see you
al - ter - ing his - to - ry. I see you
hold - ing your grudg - es. I see you
D
Cmaj9
Am
G
cheer - ing on a war. I see you
a - bus - ing the land. I see you
gun - ning them down. I see you


D
Gm/B♭
Am
G
ig - nor - ing your chil - dren.
and your se - lec - tive am - ne - sia.
si - lenc - ing your sis - ters.
And I love
To Coda
D/F♯
A7
B♭maj7
C
1.
D
F
you still.
And I love you still.
Gm
B♭
A
2.
D
F
Gm
B♭
A
D5
Ah.

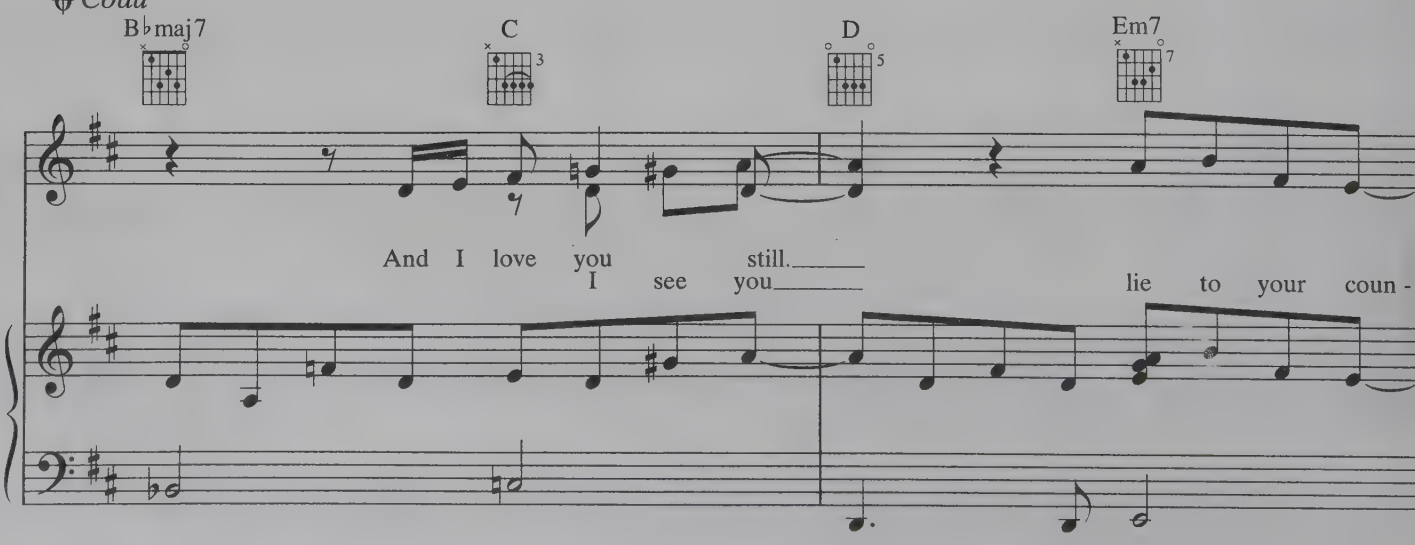


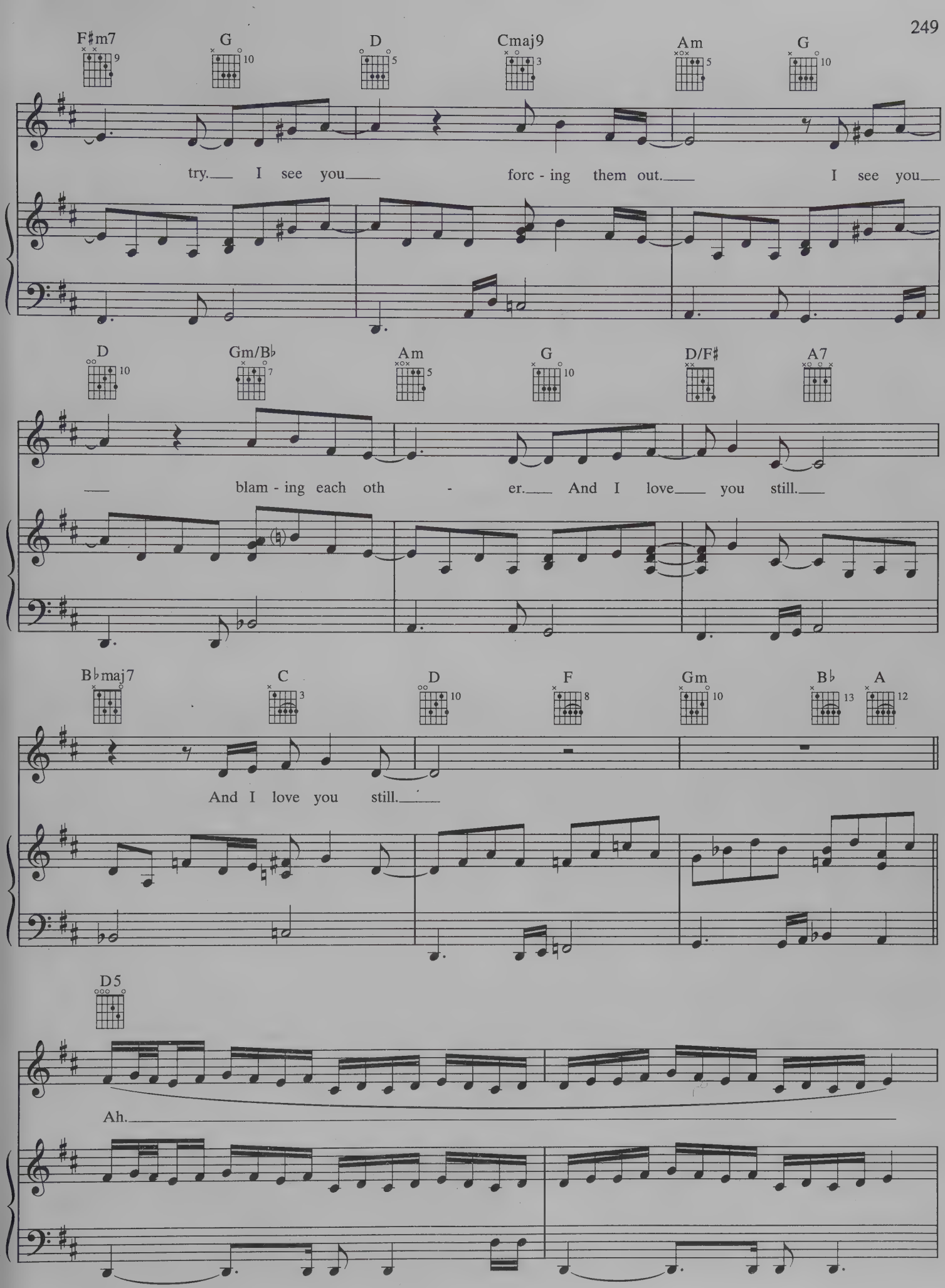


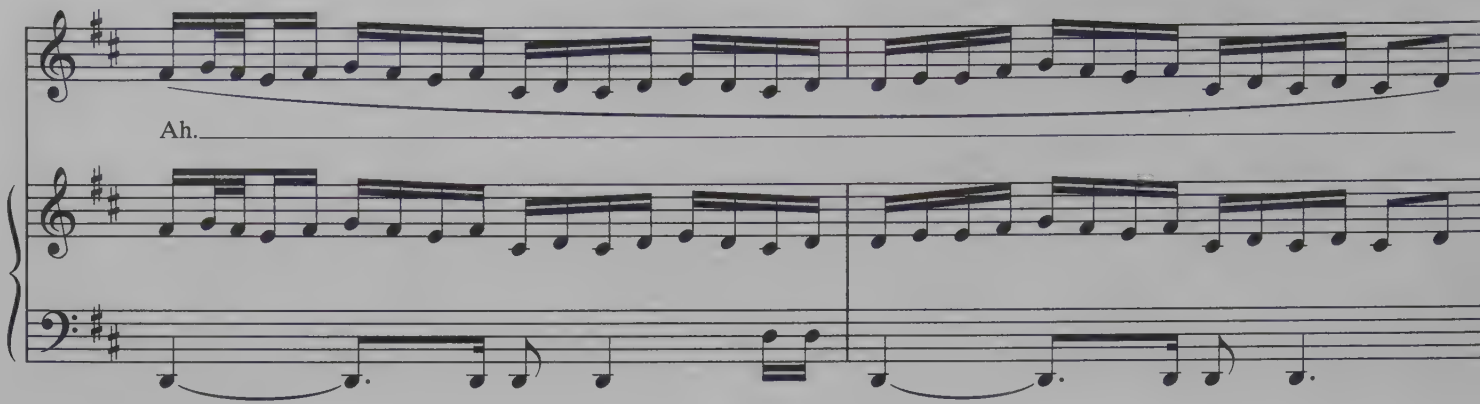
D.S.𝄋 al Coda

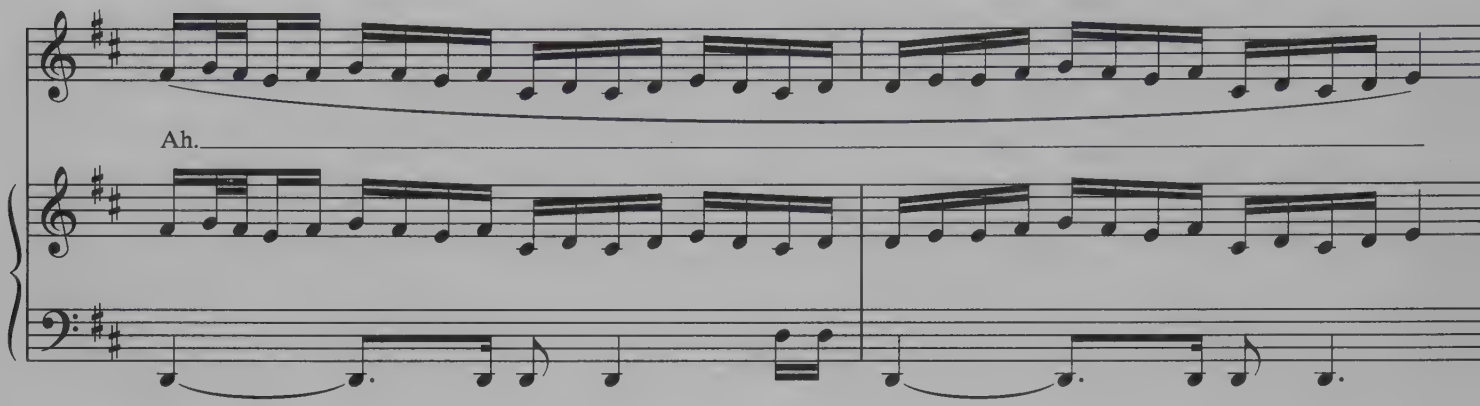


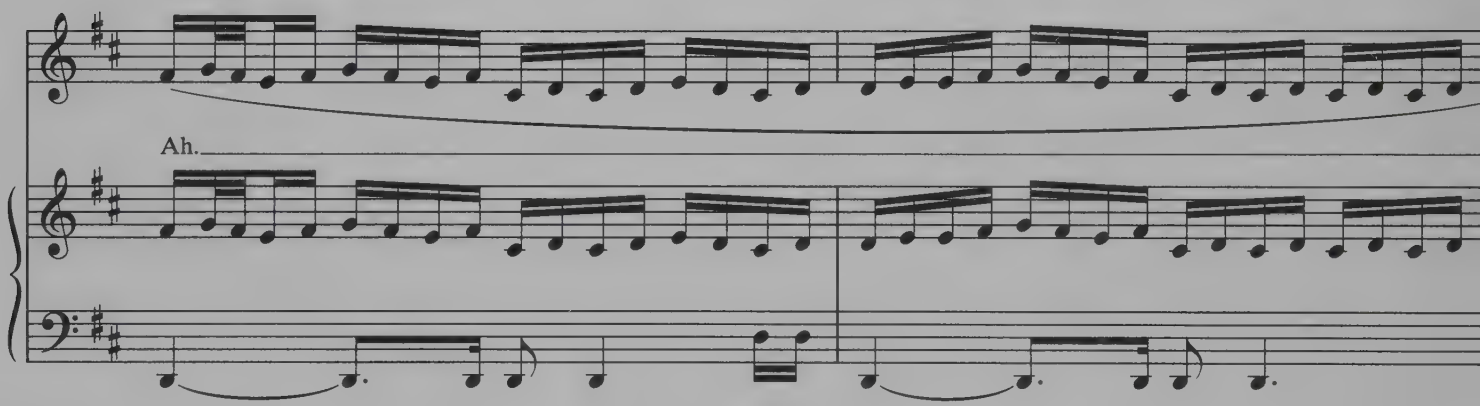
𝄌 *Coda*



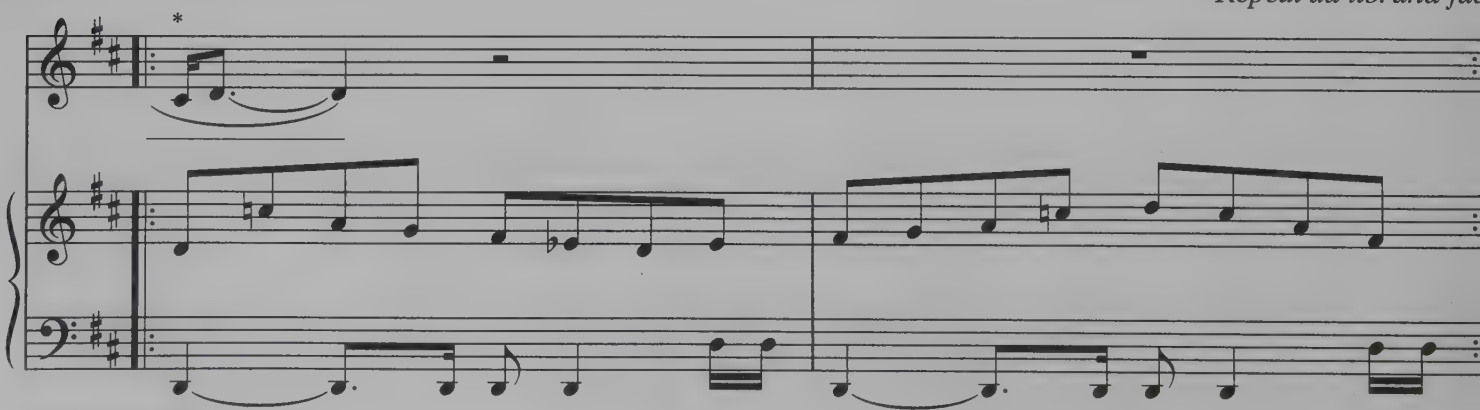

F♯m7
G
D
Cmaj9
Am
G
try. I see you forc - ing them out. I see you
D
Gm/B♭
Am
G
D/F♯
A7
blam - ing each oth - er. And I love you still.
B♭maj7
C
D
F
Gm
B♭
A
And I love you still.
D5
Ah.







Repeat ad lib. and fa

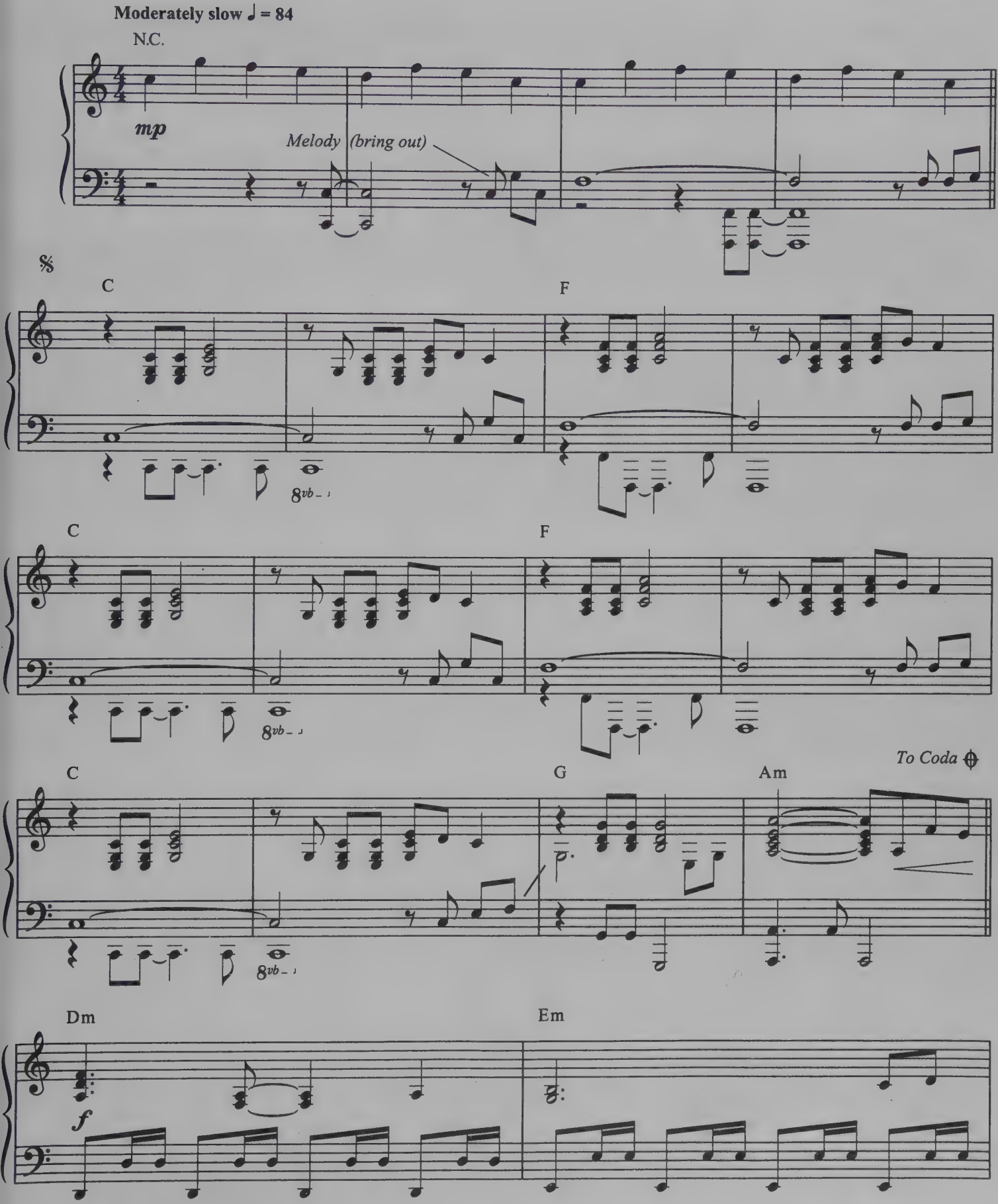


*First time only.

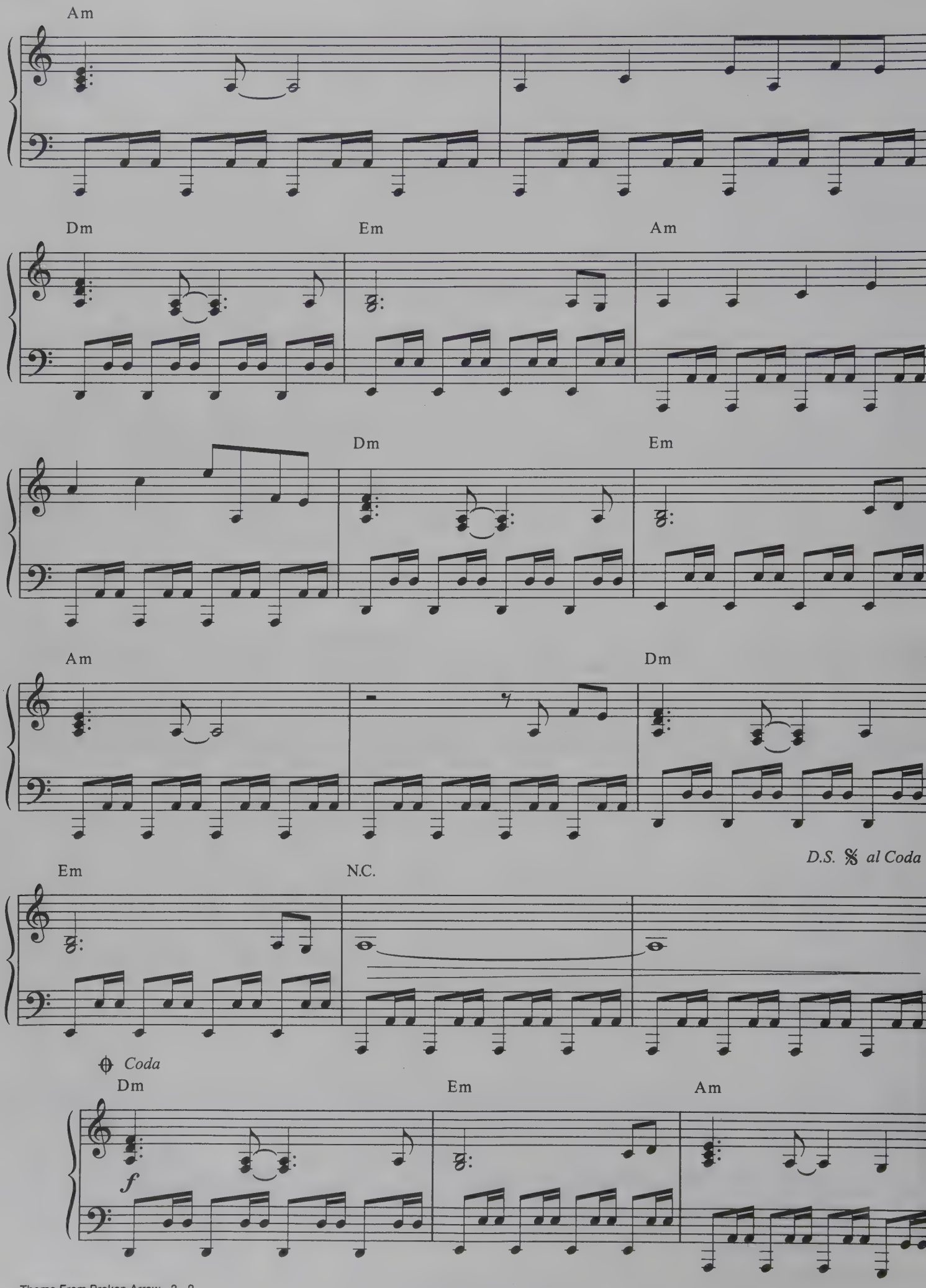
From the Twentieth Century-Fox Feature Film "BROKEN ARROW"

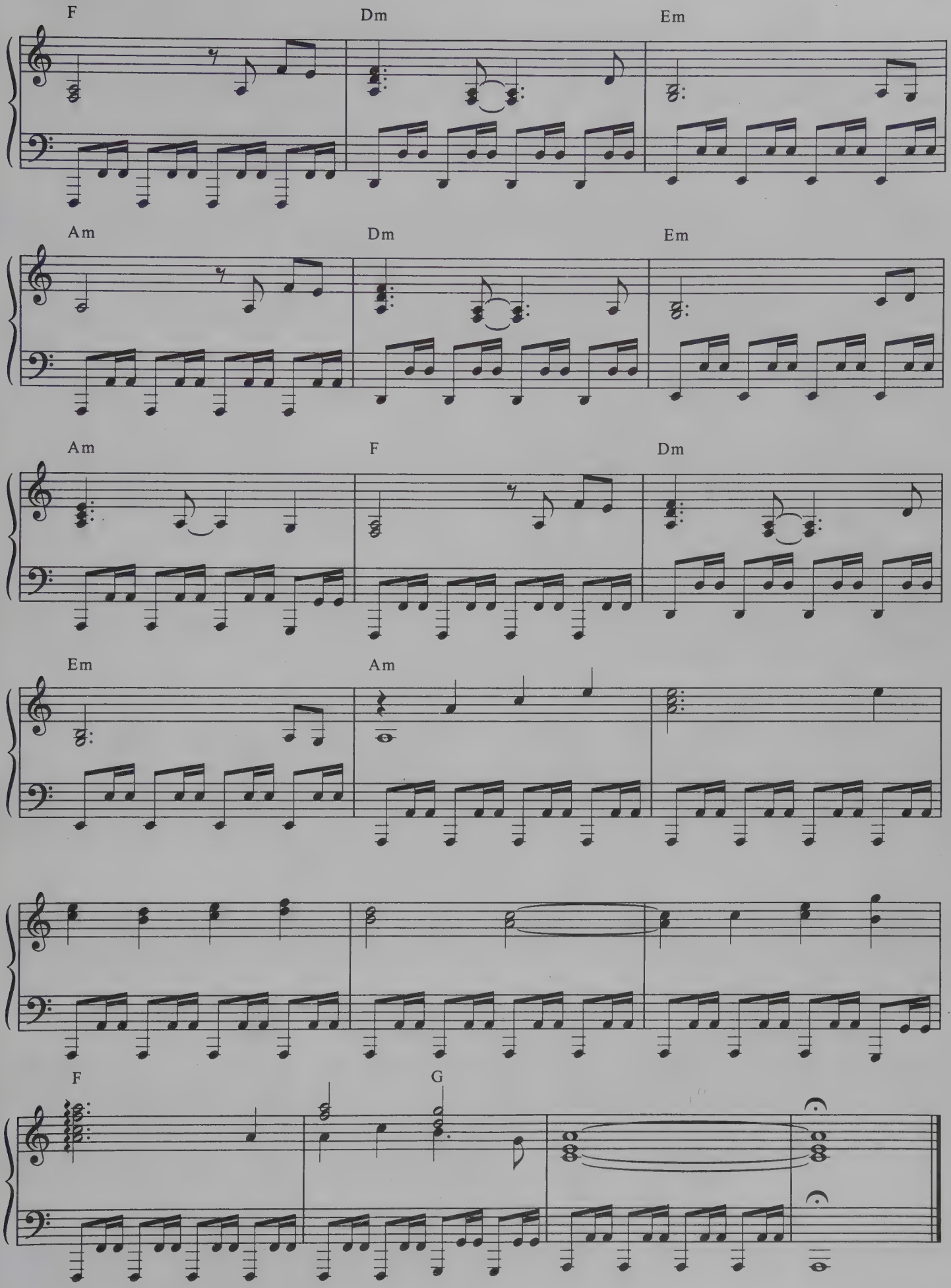
Theme from BROKEN ARROW

Music by
HANS ZIMMER



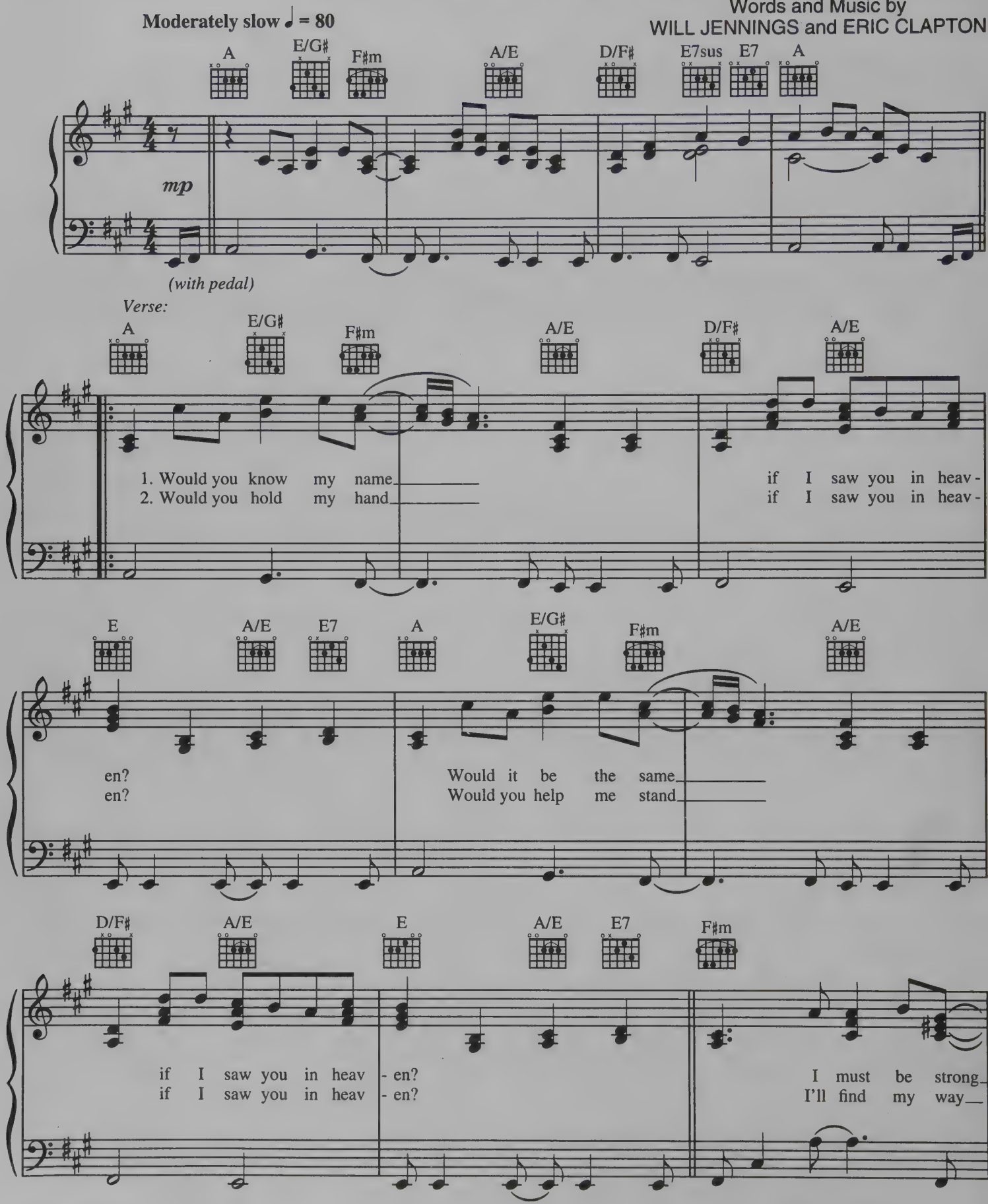
© 1996 FOX FILM MUSIC CORPORATION (BMI)
All Rights Reserved


Am
Dm
Em
Am
Dm
Em
Am
Dm
D.S. 𝄋 al Coda
Em
N.C.
Coda
Dm
Em
Am
f

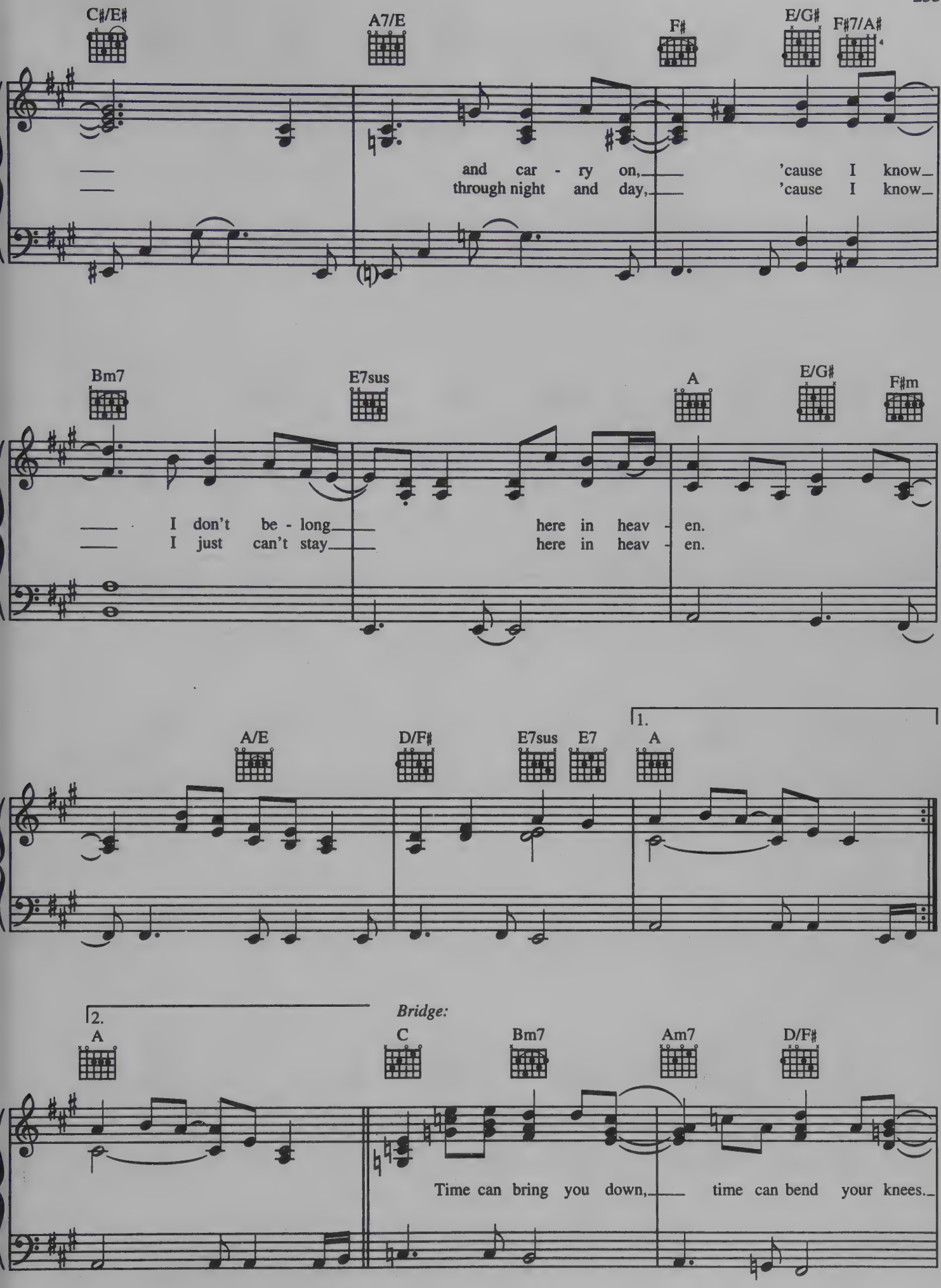

F
Dm
Em
Am
Dm
Em
Am
F
Dm
Em
Am
F
G

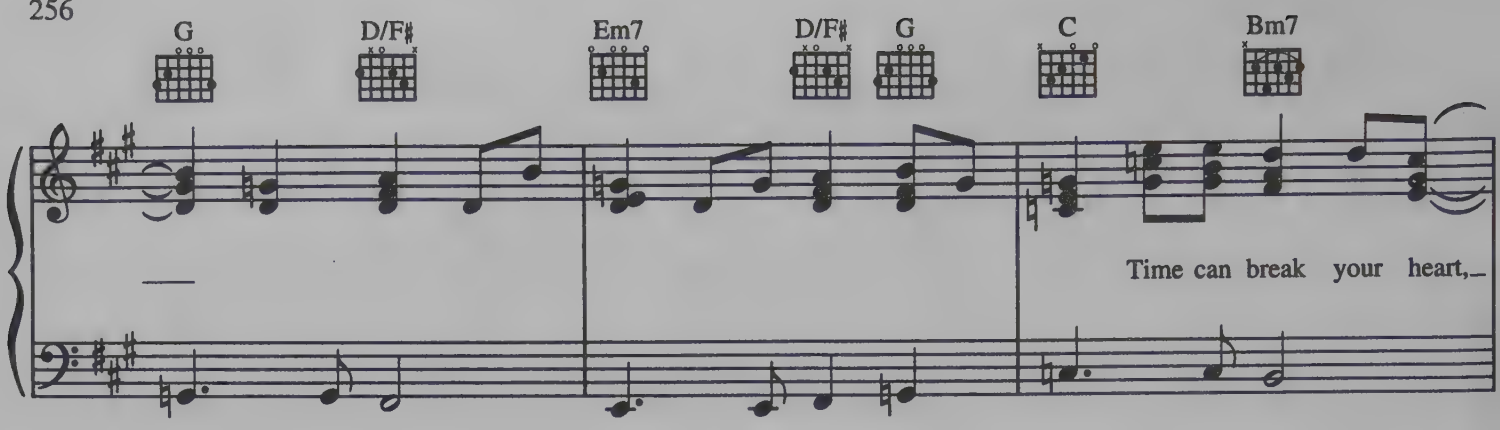
TEARS IN HEAVEN

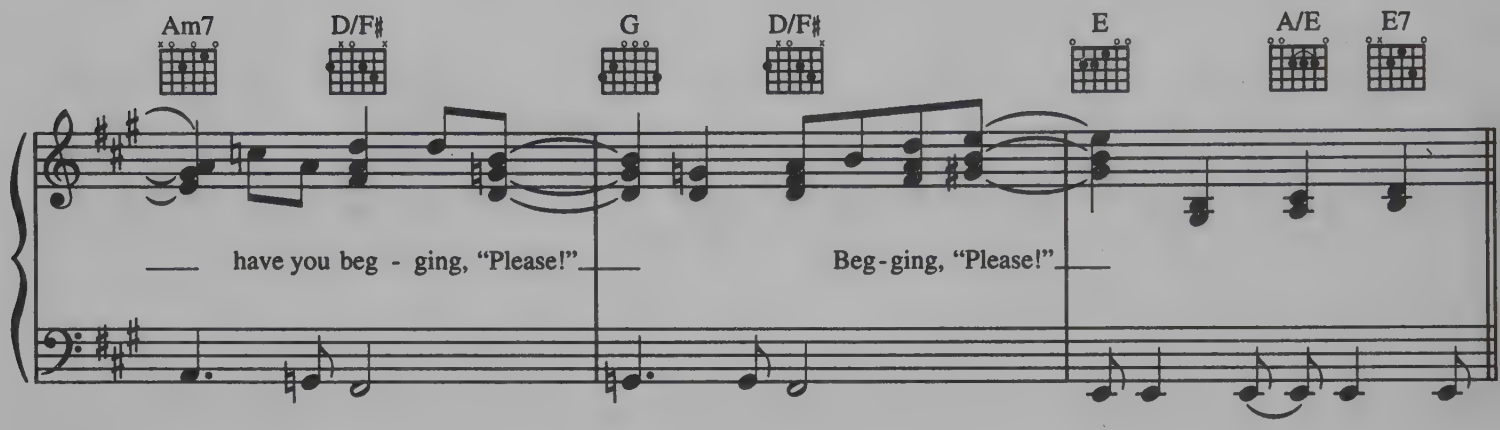
Words and Music by
WILL JENNINGS and ERIC CLAPTON

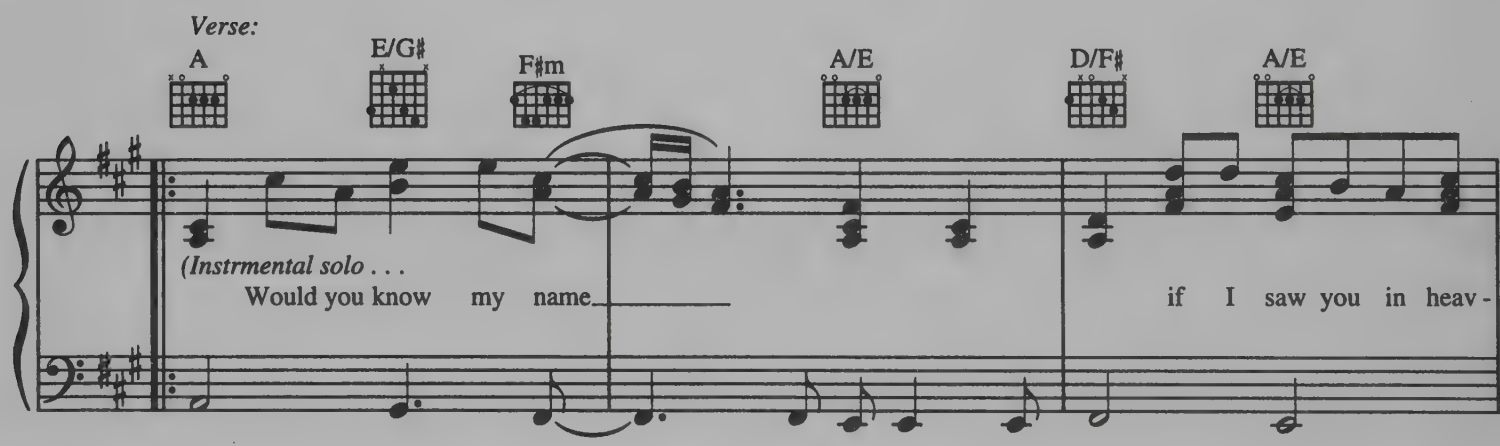


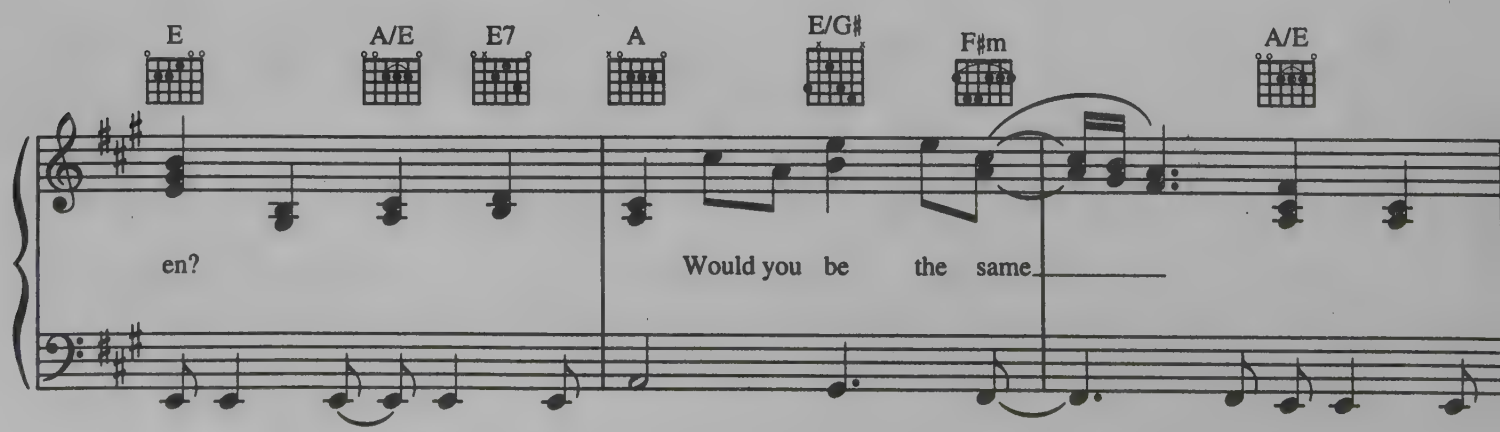
Copyright © 1992 BLUE SKY RIDER SONGS (BMI) & DRUMLIN' LTD. (PRS)
All Rights Administered by RONDOR MUSIC (LONDON) LTD. (PRS) on behalf of the BLUE SKY RIDER SONGS/
IRVING MUSIC, INC. (BMI) Administers in the U.S. and Canada
International Copyright Secured Made in U.S.A. All Rights Reserved

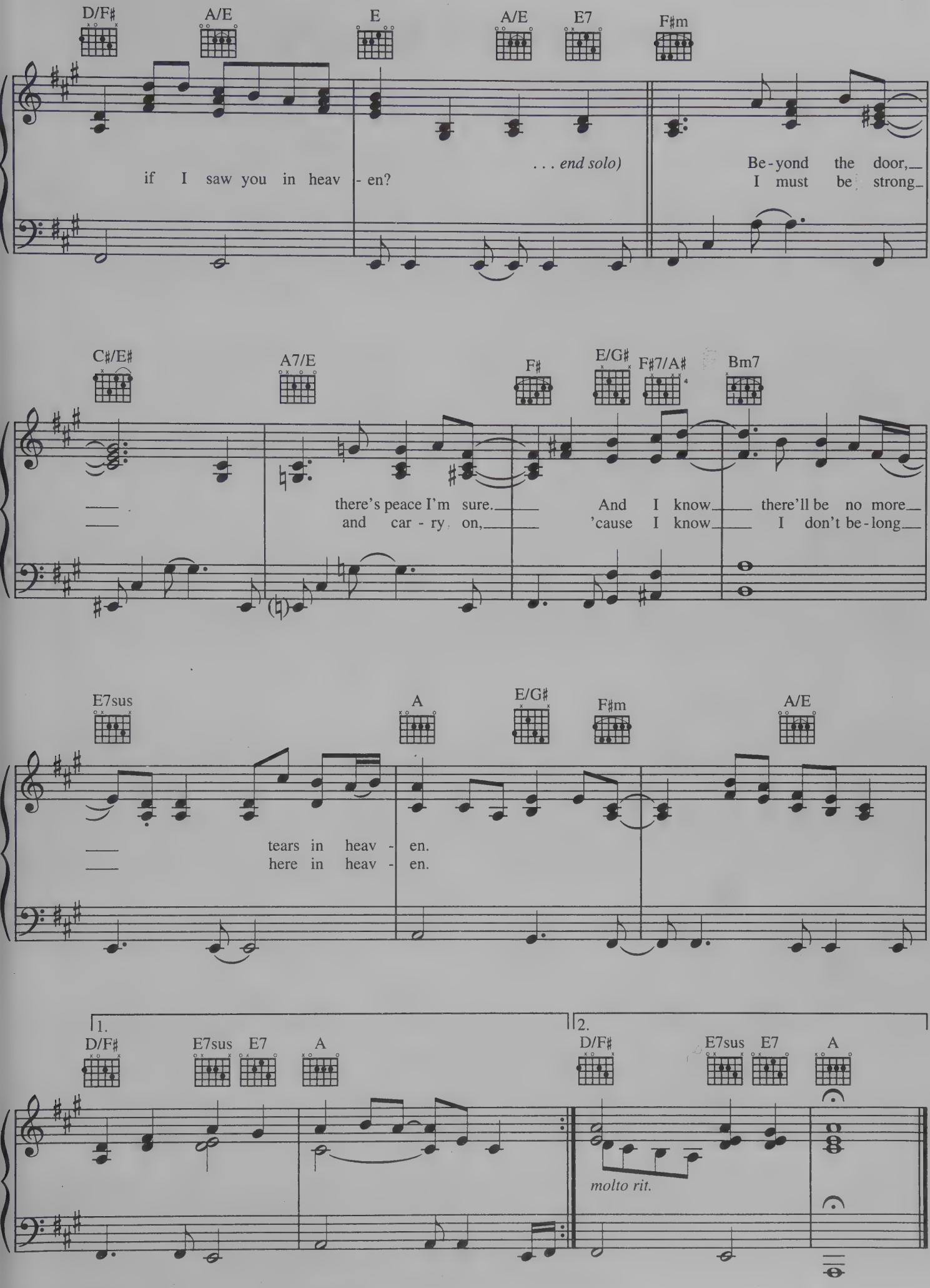

C♯/E♯
A7/E
F♯
E/G♯
F♯7/A♯
and car - ry on, 'cause I know
through night and day, 'cause I know
Bm7
E7sus
A
E/G♯
F♯m
I don't be - long here in heav - en.
I just can't stay here in heav - en.
A/E
D/F♯
E7sus
E7
1.
A
2.
A
Bridge:
C
Bm7
Am7
D/F♯
Time can bring you down, time can bend your knees.


G
D/F♯
Em7
D/F♯
G
C
Bm7
Time can break your heart,


Am7
D/F♯
G
D/F♯
E
A/E
E7
have you beg - ging, "Please!"
Beg - ging, "Please!"

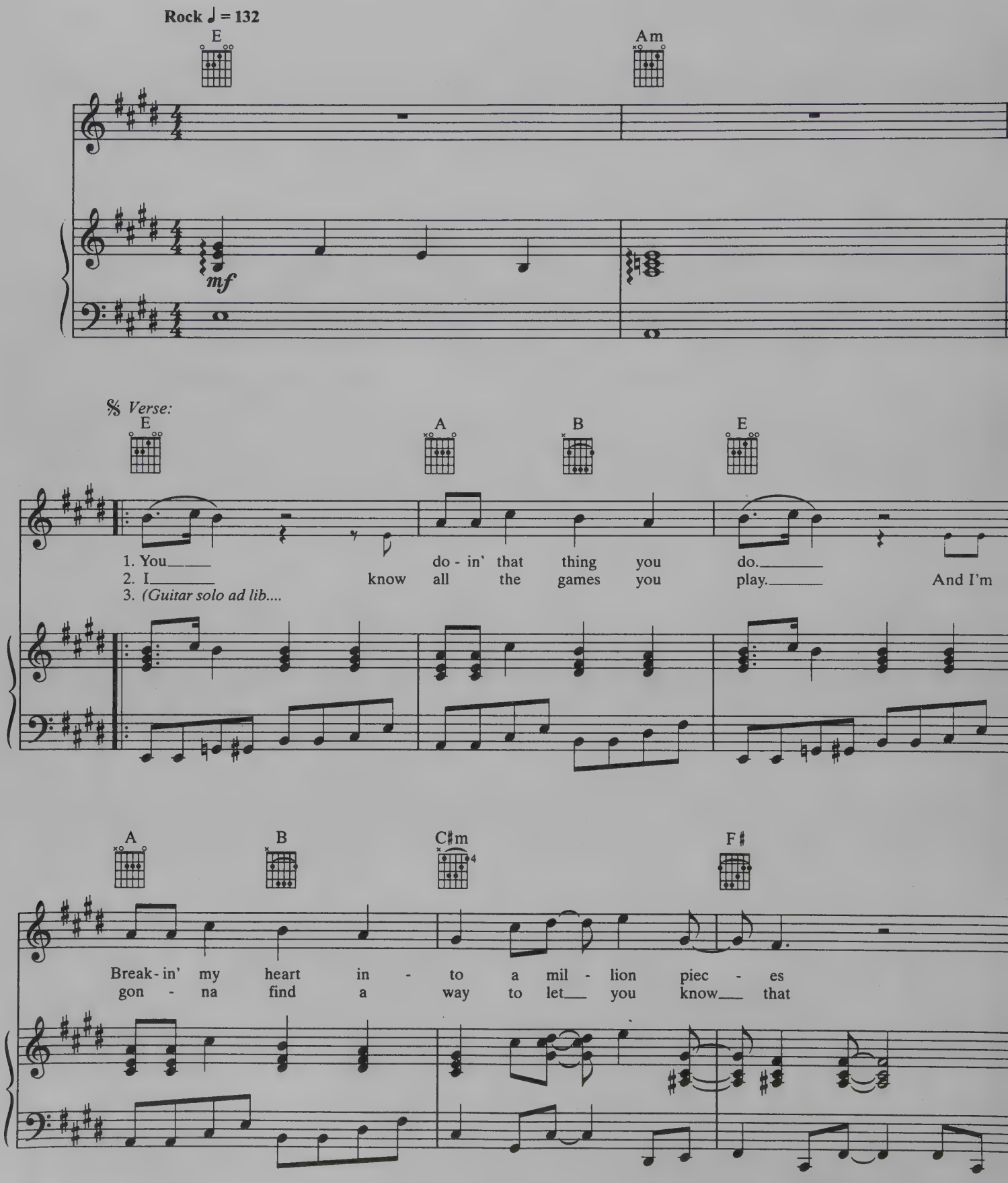

Verse:
A
E/G♯
F♯m
A/E
D/F♯
A/E
(Instrmental solo . . .
Would you know my name
if I saw you in heav -


E
A/E
E7
A
E/G♯
F♯m
A/E
en?
Would you be the same

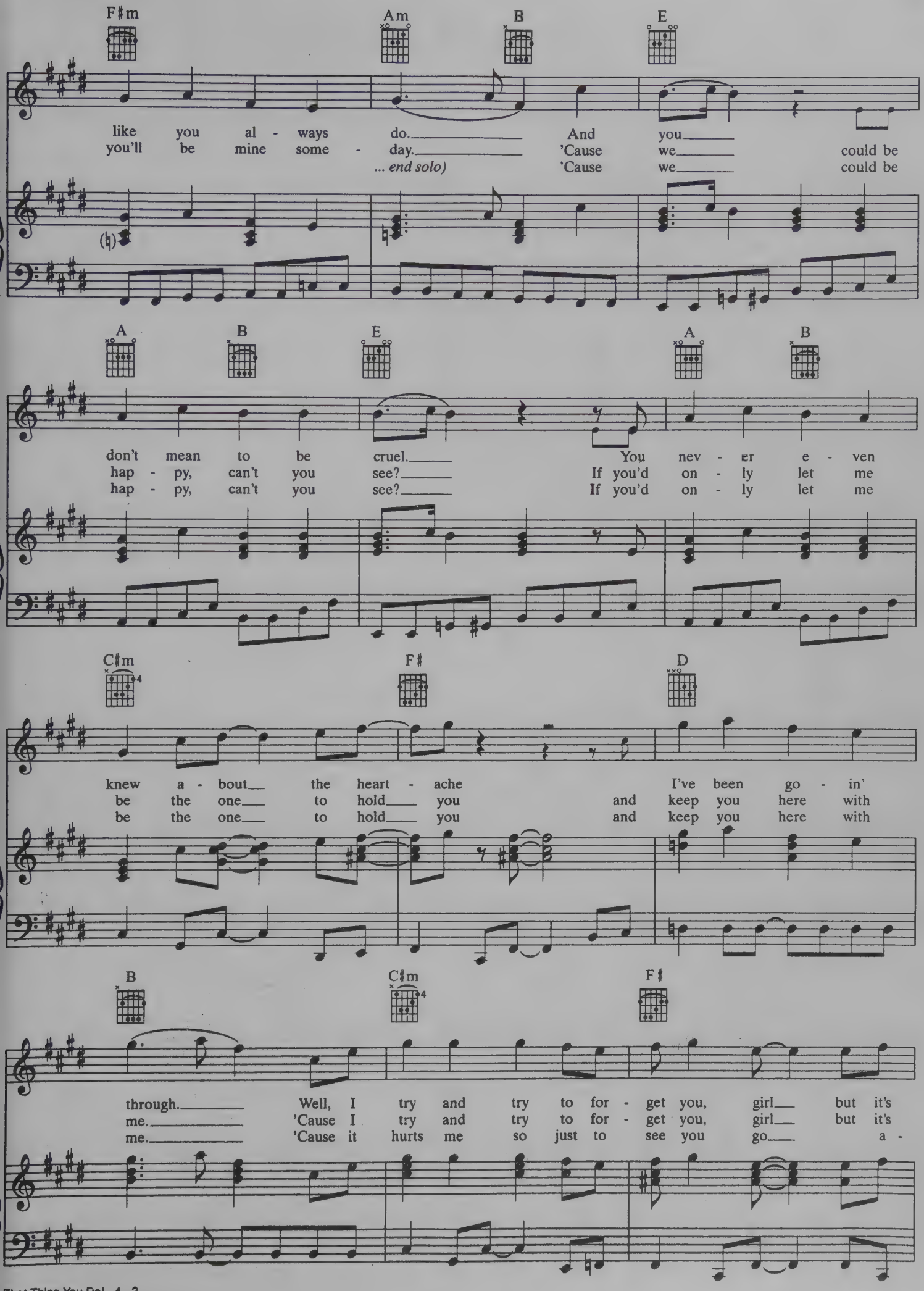

D/F♯
A/E
E
A/E
E7
F♯m
if I saw you in heav - en?
. . . end solo)
Be - yond the door,
I must be strong
C♯/E♯
A7/E
F♯
E/G♯
F♯7/A♯
Bm7
there's peace I'm sure.
and car - ry on,
And I know
'cause I know
there'll be no more
I don't be - long
E7sus
A
E/G♯
F♯m
A/E
tears in heav - en.
here in heav - en.
1.
D/F♯
E7sus
E7
A
2.
D/F♯
E7sus
E7
A
molto rit.

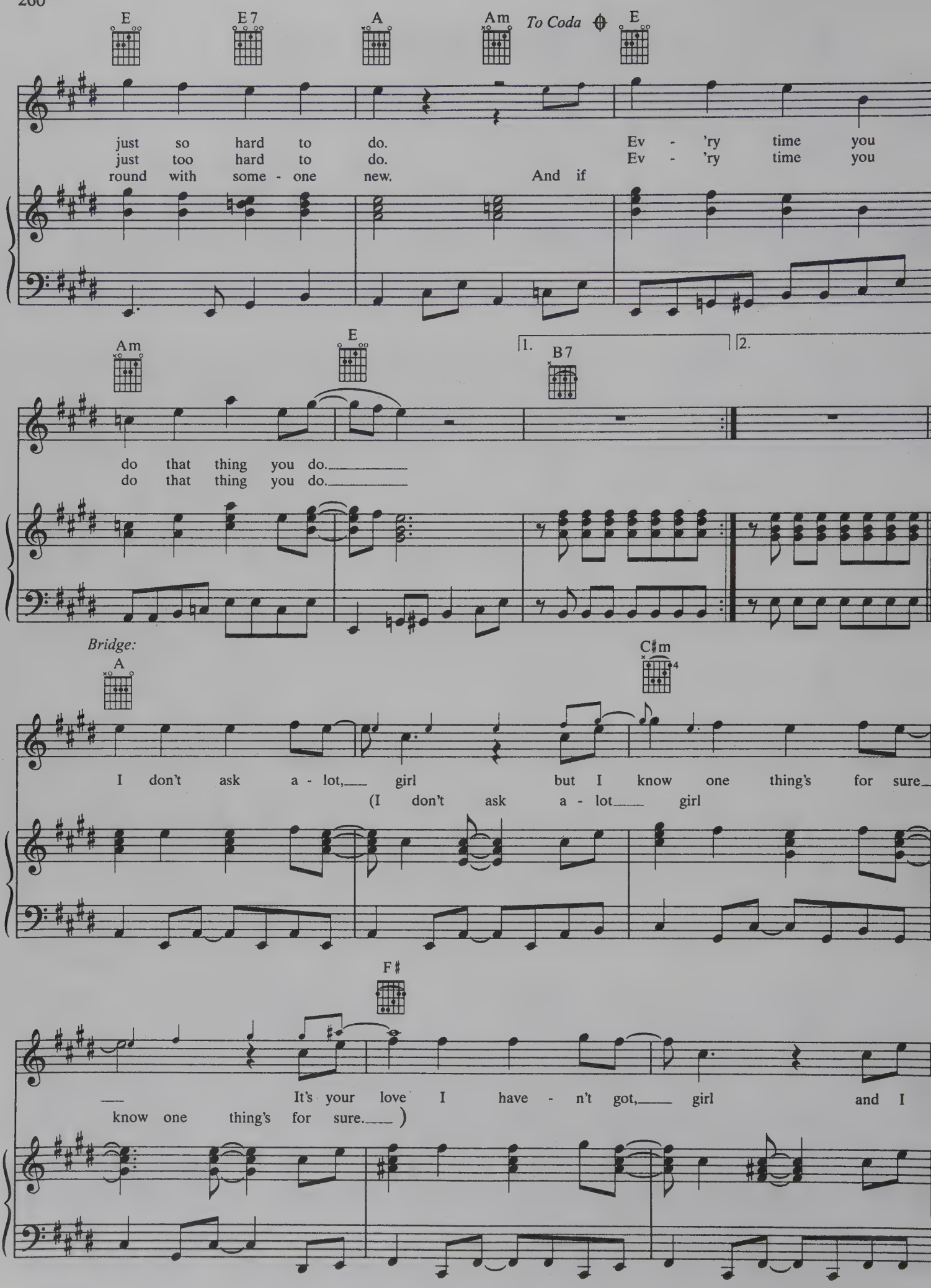
THAT THING YOU DO!

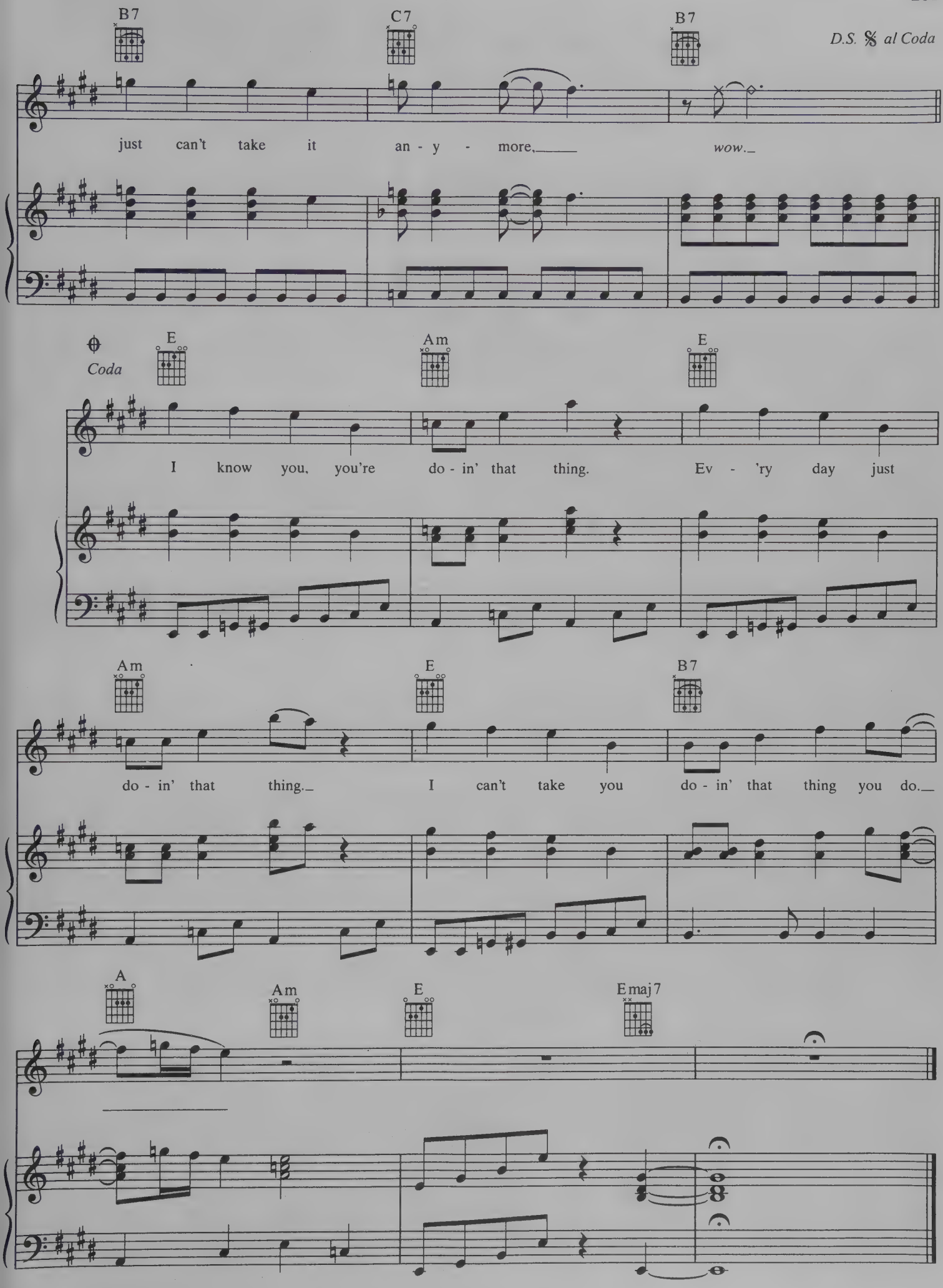
Words and Music by
ADAM SCHLESINGER



© 1996 TCF Music Publishing, Inc./
Universal - PolyGram International Publishing, Inc./Unfiltered Music (ASCAP)
All Rights Reserved

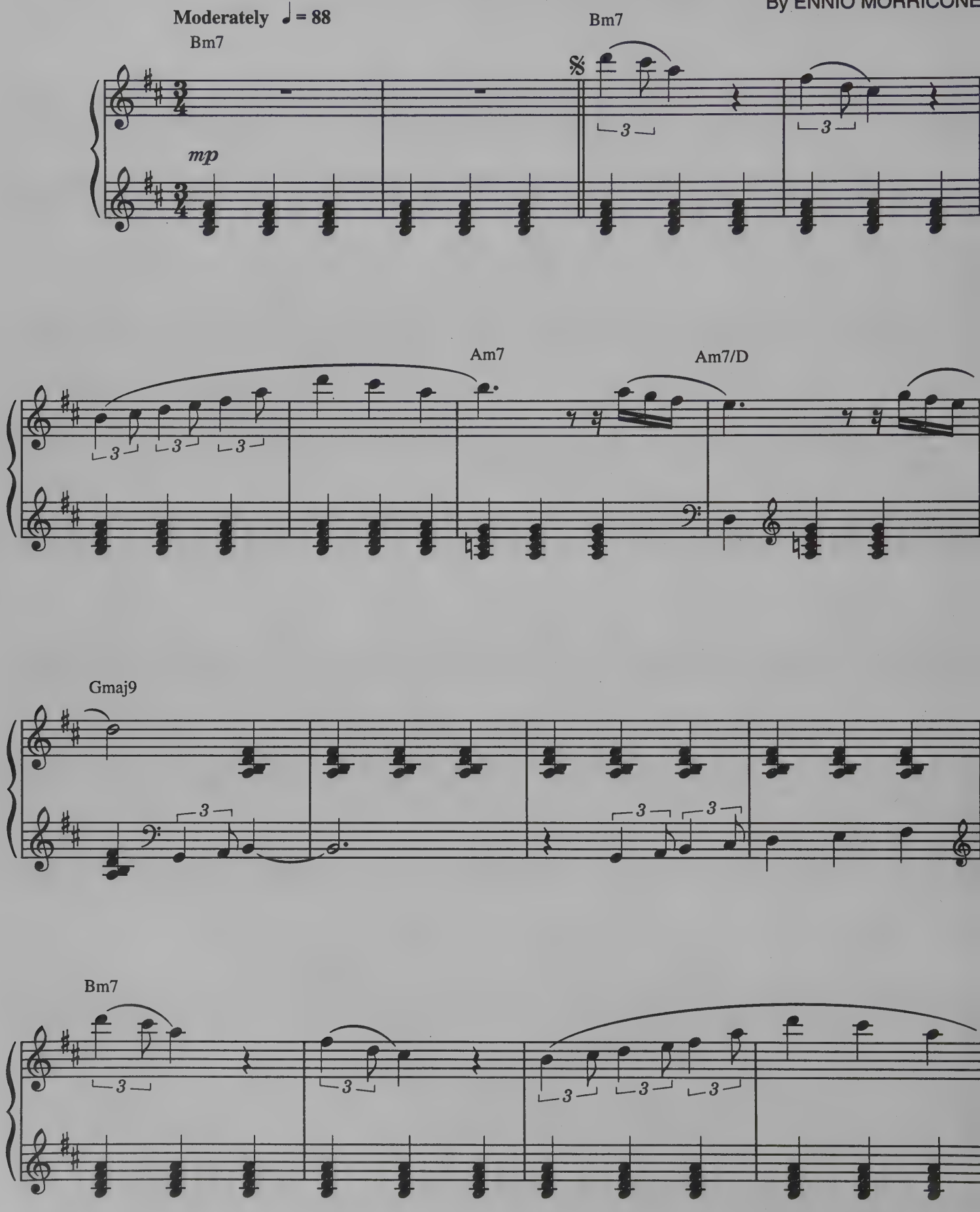

F♯m Am B E
like you al - ways do. And you
you'll be mine some - day. 'Cause we could be
... end solo) 'Cause we could be
A B E A B
don't mean to be cruel. You nev - er e - ven
hap - py, can't you see? If you'd on - ly let me
hap - py, can't you see? If you'd on - ly let me
C♯m F♯ D
knew a - bout the heart - ache I've been go - in'
be the one to hold you and keep you here with
be the one to hold you and keep you here with
B C♯m F♯
through. Well, I try and try to for - get you, girl but it's
me. 'Cause I try and try to for - get you, girl but it's
me. 'Cause it hurts me so just to see you go a -


E
E7
A
Am
To Coda
E
just so hard to do. Ev - 'ry time you
just too hard to do. Ev - 'ry time you
round with some - one new. And if
Am
E
1.
B7
2.
do that thing you do.
do that thing you do.
Bridge:
A
C♯m
I don't ask a - lot, girl but I know one thing's for sure
(I don't ask a - lot girl
F♯
It's your love I have - n't got, girl and I
know one thing's for sure.)

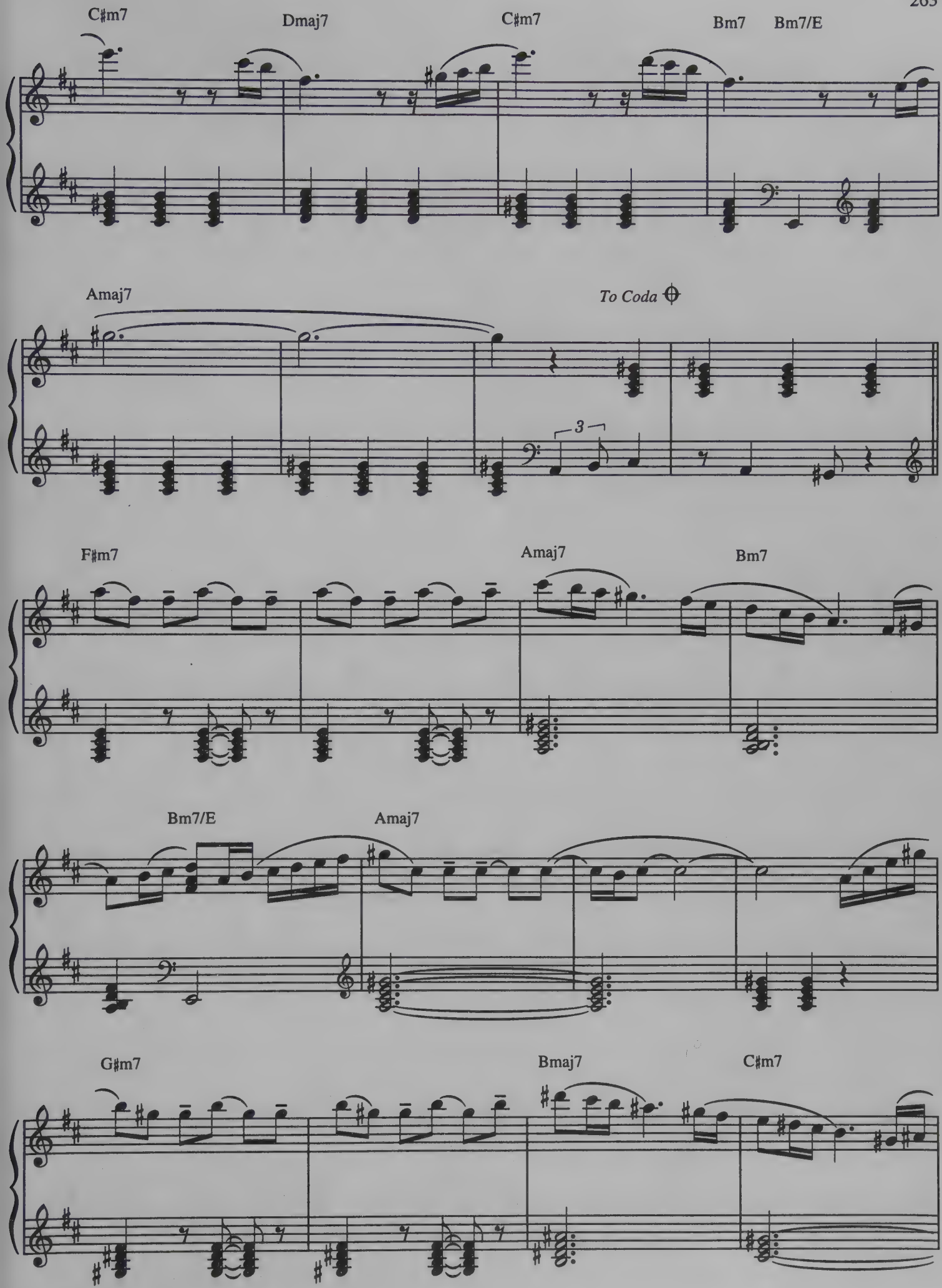

B7
C7
B7
D.S. 𝄋 al Coda
just can't take it an - y - more, wow.
Coda
E
Am
E
I know you, you're do - in' that thing. Ev - 'ry day just
Am
E
B7
do - in' that thing. I can't take you do - in' that thing you do.
A
Am
E
Emaj7

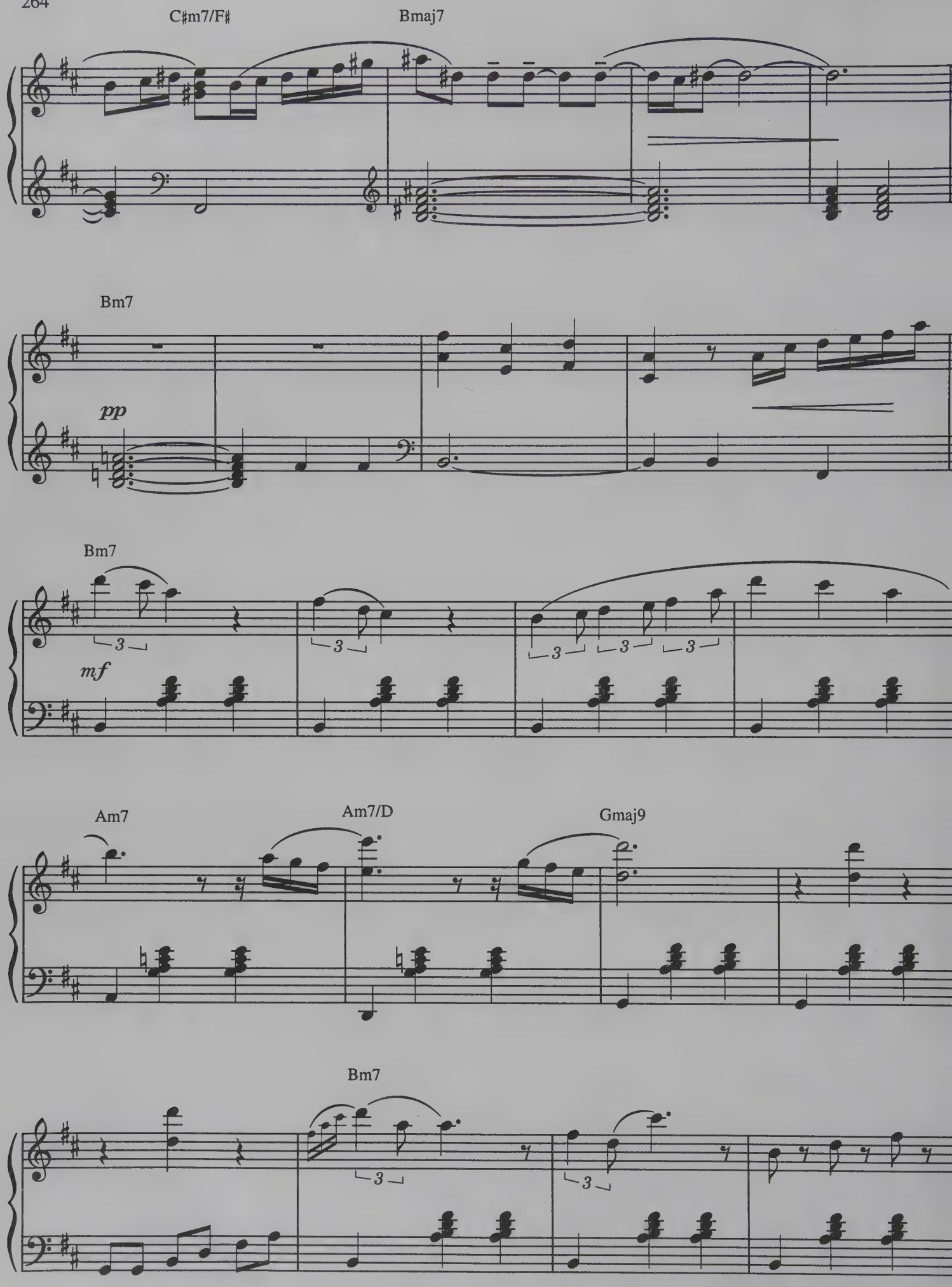
THEME FROM "DISCLOSURE"

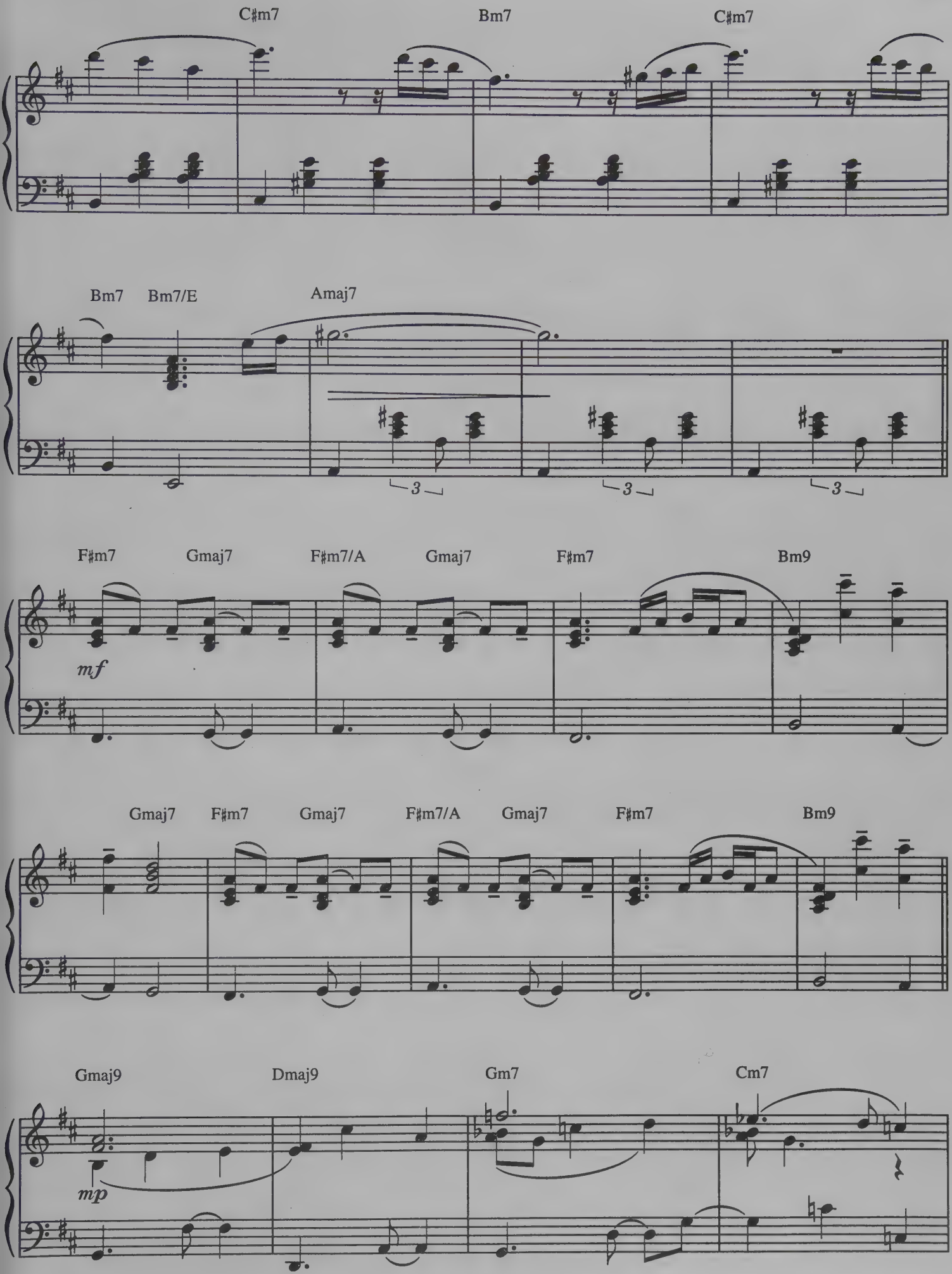
By ENNIO MORRICONE

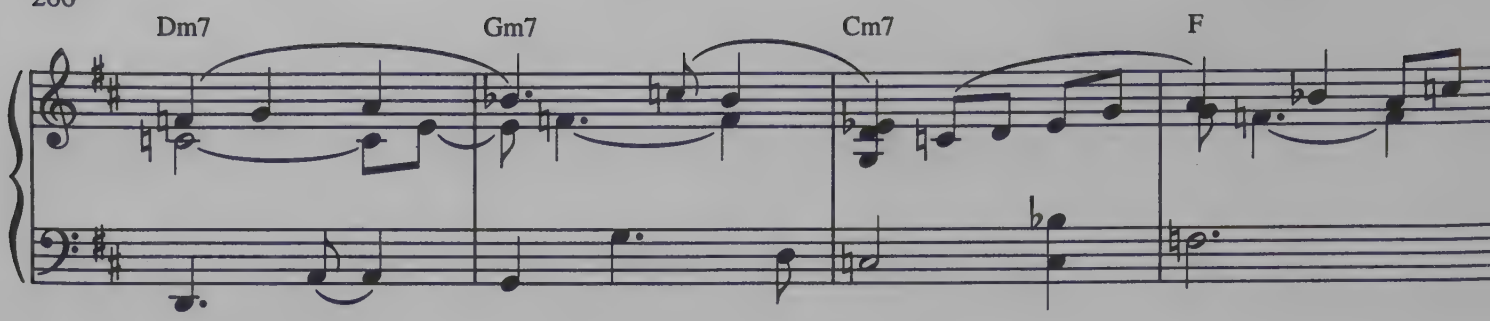


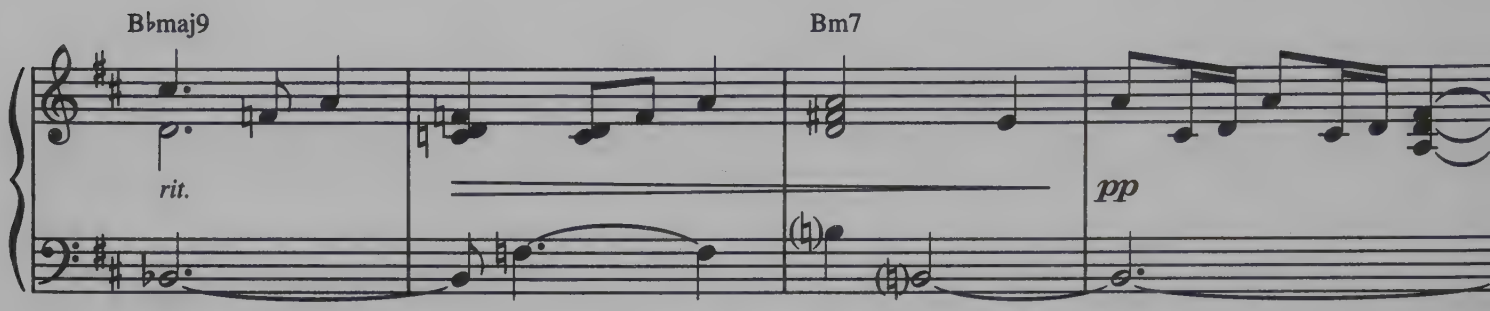
© 1994 WB MUSIC CORP. (ASCAP)
This Arrangement © 1995 WB MUSIC CORP. (ASCAP)
All Rights Reserved

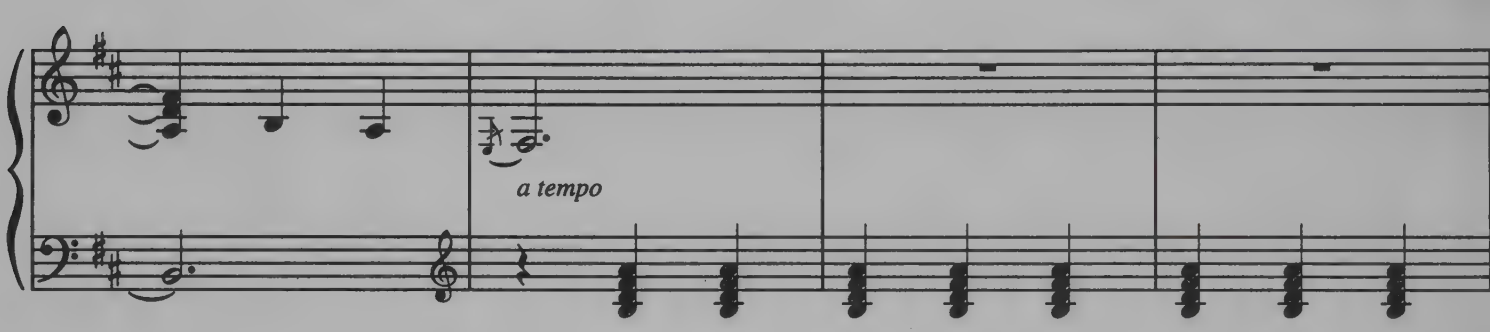

C♯m7
Dmaj7
C♯m7
Bm7
Bm7/E
Amaj7
To Coda
3
F♯m7
Amaj7
Bm7
Bm7/E
Amaj7
G♯m7
Bmaj7
C♯m7

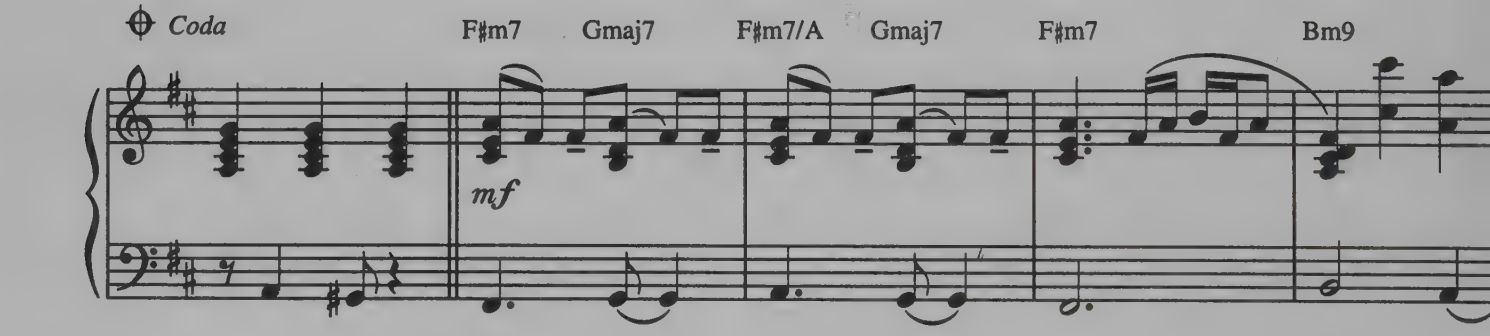

C♯m7/F♯
Bmaj7
Bm7
pp
Bm7
mf
3
Am7
Am7/D
Gmaj9
Bm7

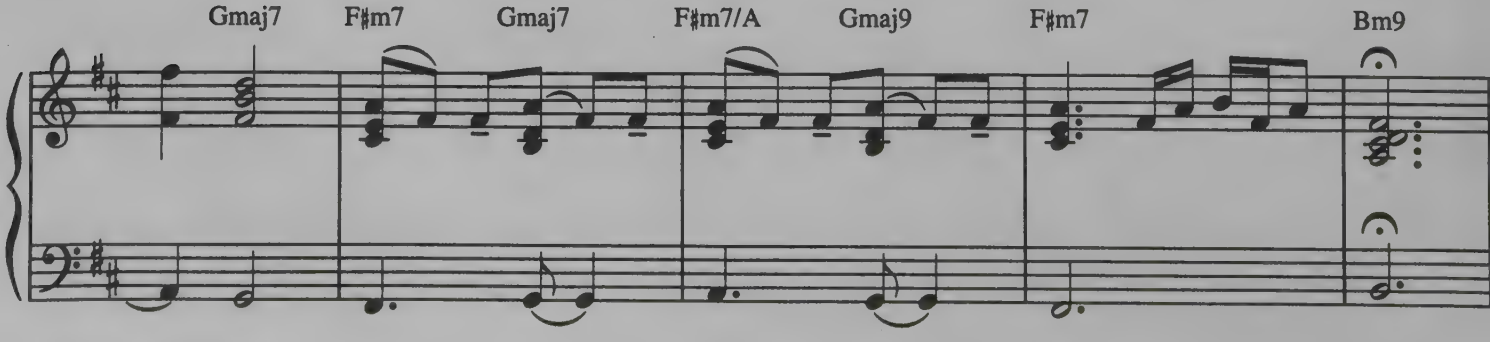

C♯m7
Bm7
C♯m7
Bm7
Bm7/E
Amaj7
3
3
3
F♯m7
Gmaj7
F♯m7/A
Gmaj7
F♯m7
Bm9
mf
Gmaj7
F♯m7
Gmaj7
F♯m7/A
Gmaj7
F♯m7
Bm9
Gmaj9
Dmaj9
Gm7
Cm7
mp


Dm7
Gm7
Cm7
F


B♭maj9
Bm7
rit.
pp


D.S. 𝄋 al Coda
a tempo


Coda
F♯m7
Gmaj7
F♯m7/A
Gmaj7
F♯m7
Bm9
mf

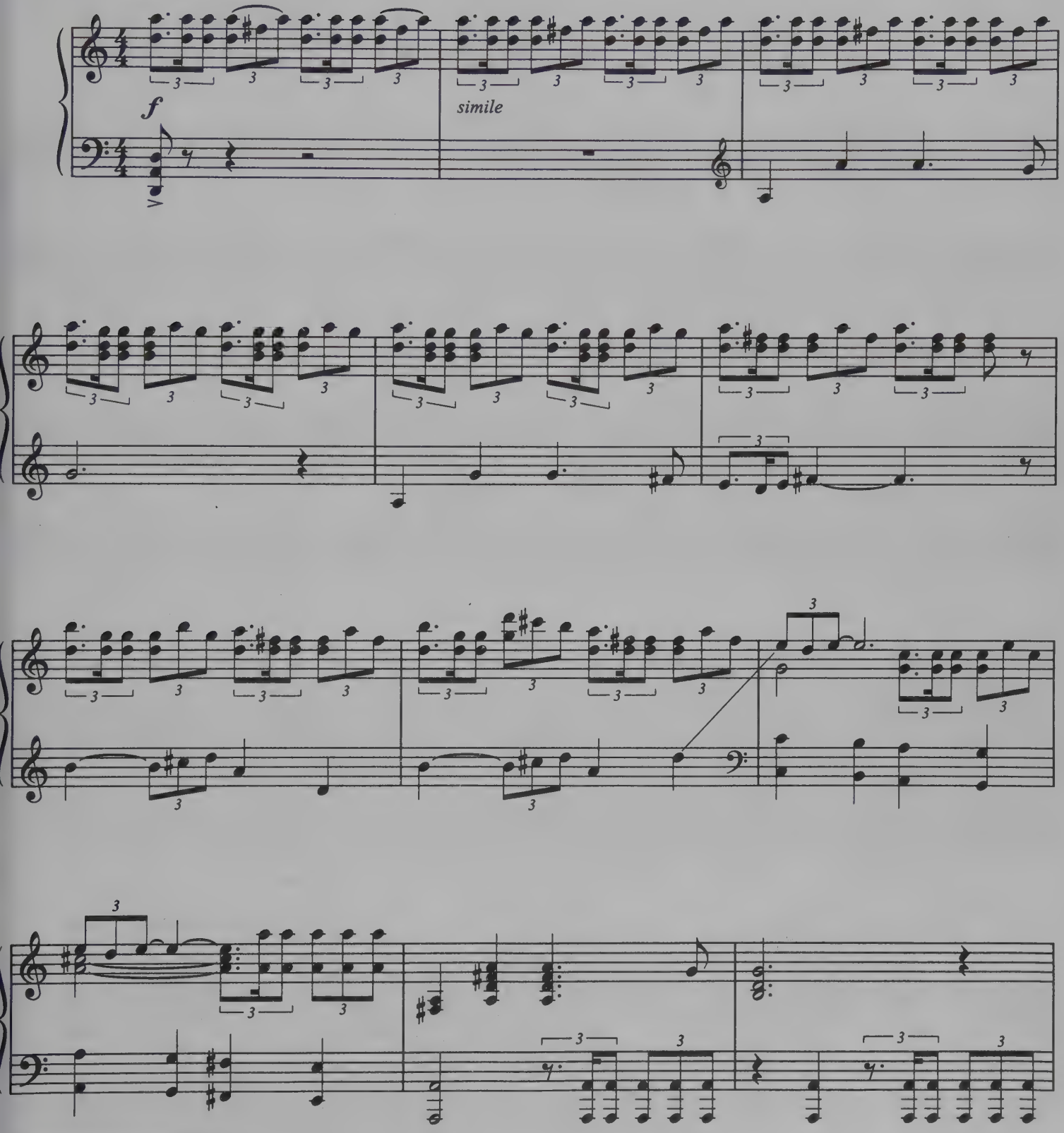

Gmaj7
F♯m7
Gmaj7
F♯m7/A
Gmaj9
F♯m7
Bm9

THEMES FROM INDEPENDENCE DAY

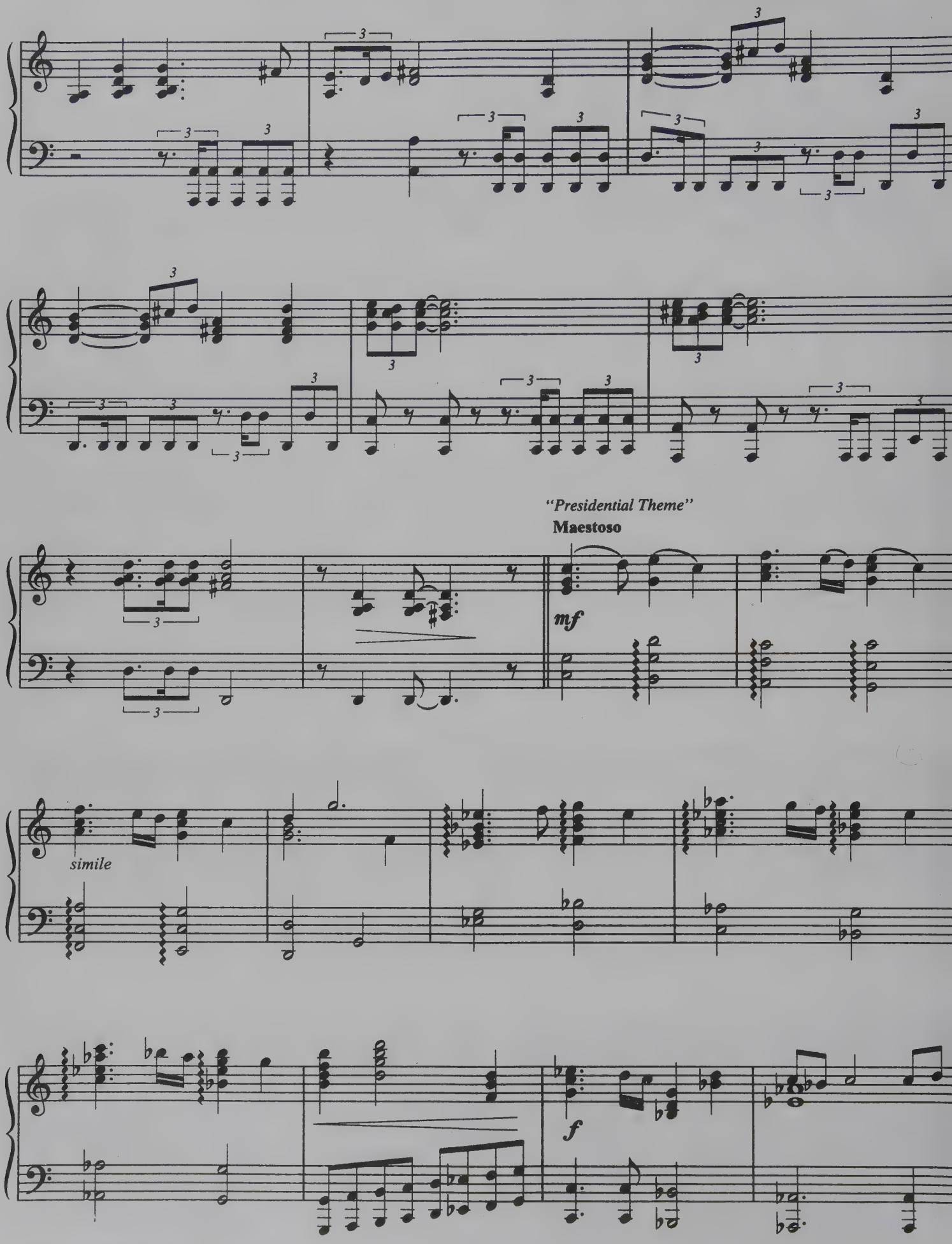
Music Composed by
DAVID ARNOLD

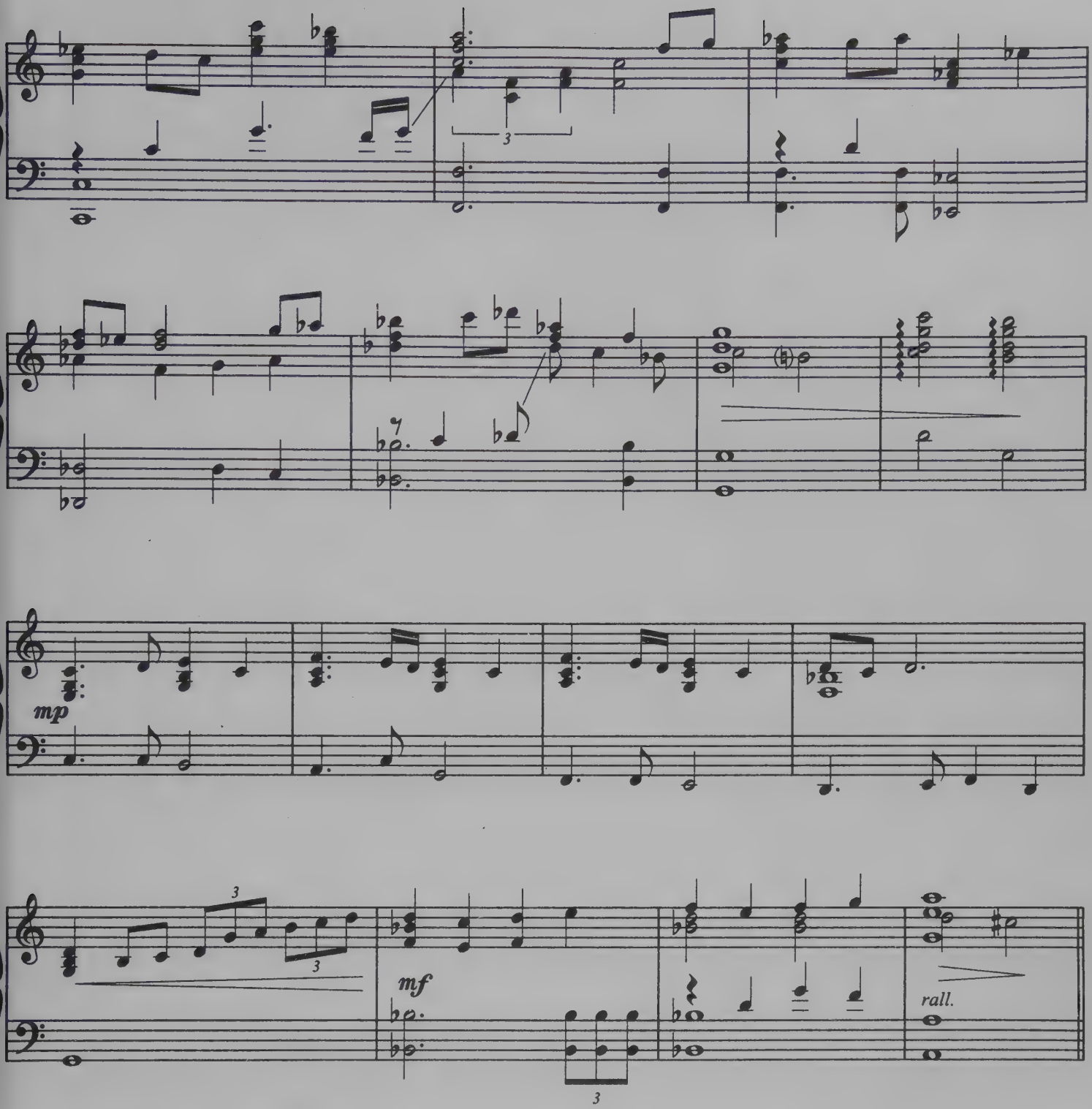
"Flyers' Theme"

Allegro con spirito



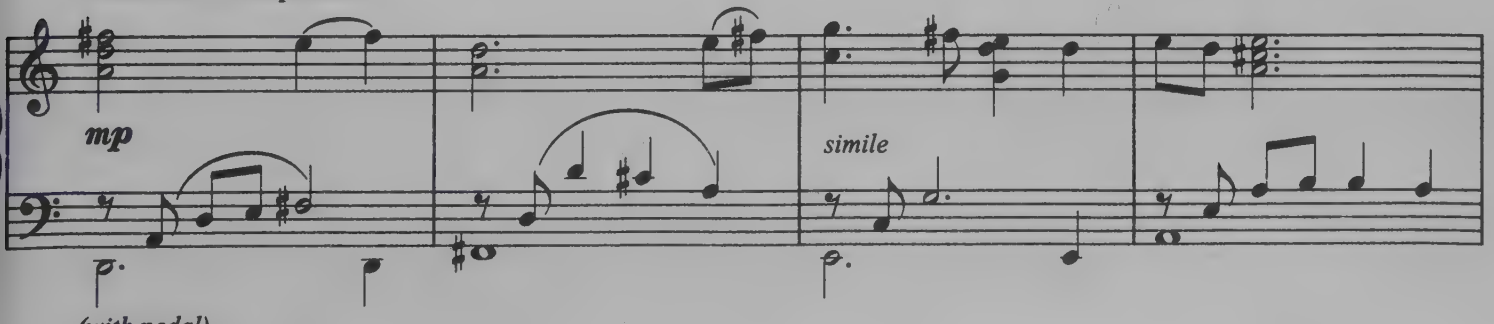
© 1996 FOX FILM MUSIC CORPORATION (BMI)
All Rights Reserved

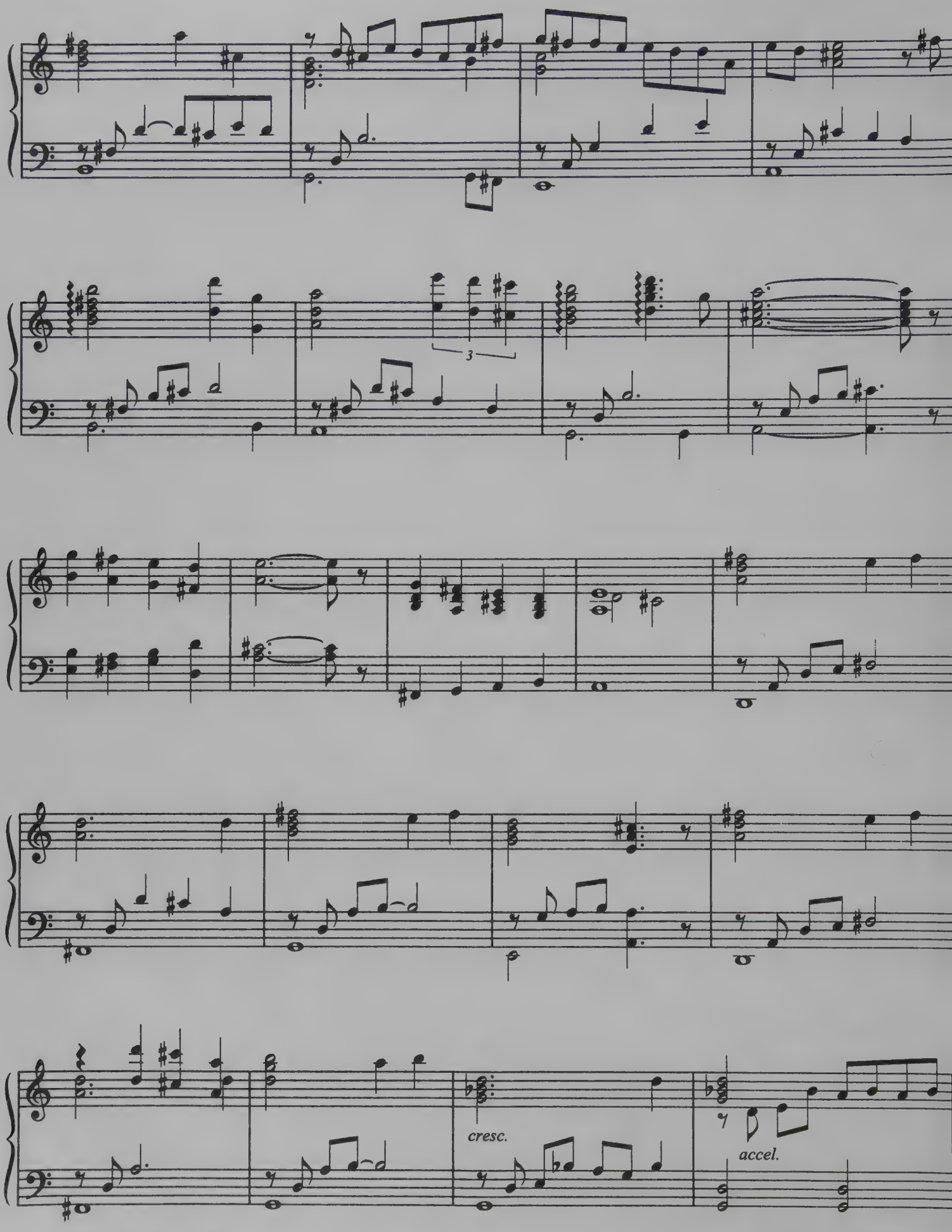

"Presidential Theme"
Maestoso
mf
simile
f



"Hiller's Theme"

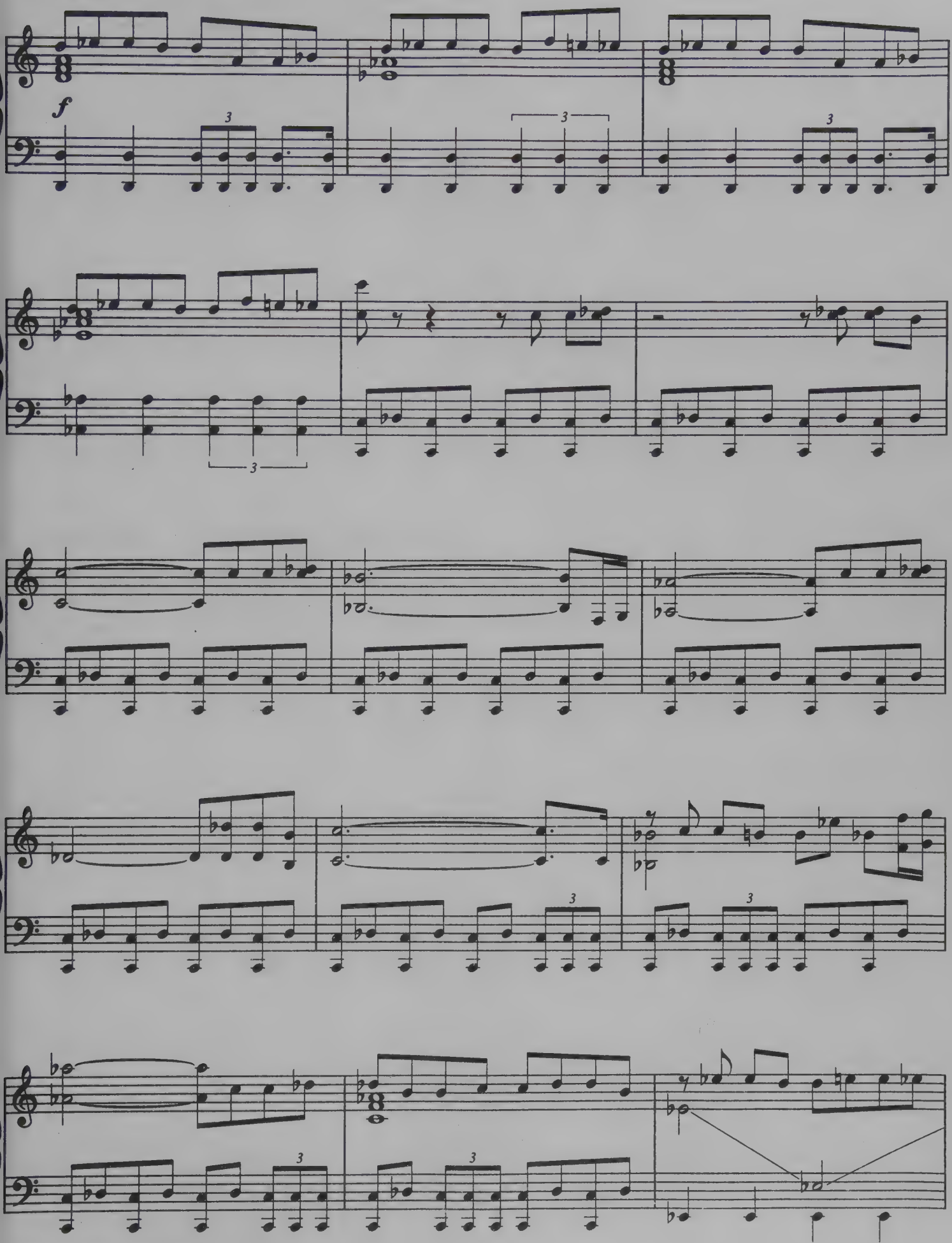
Moderato con espressivo

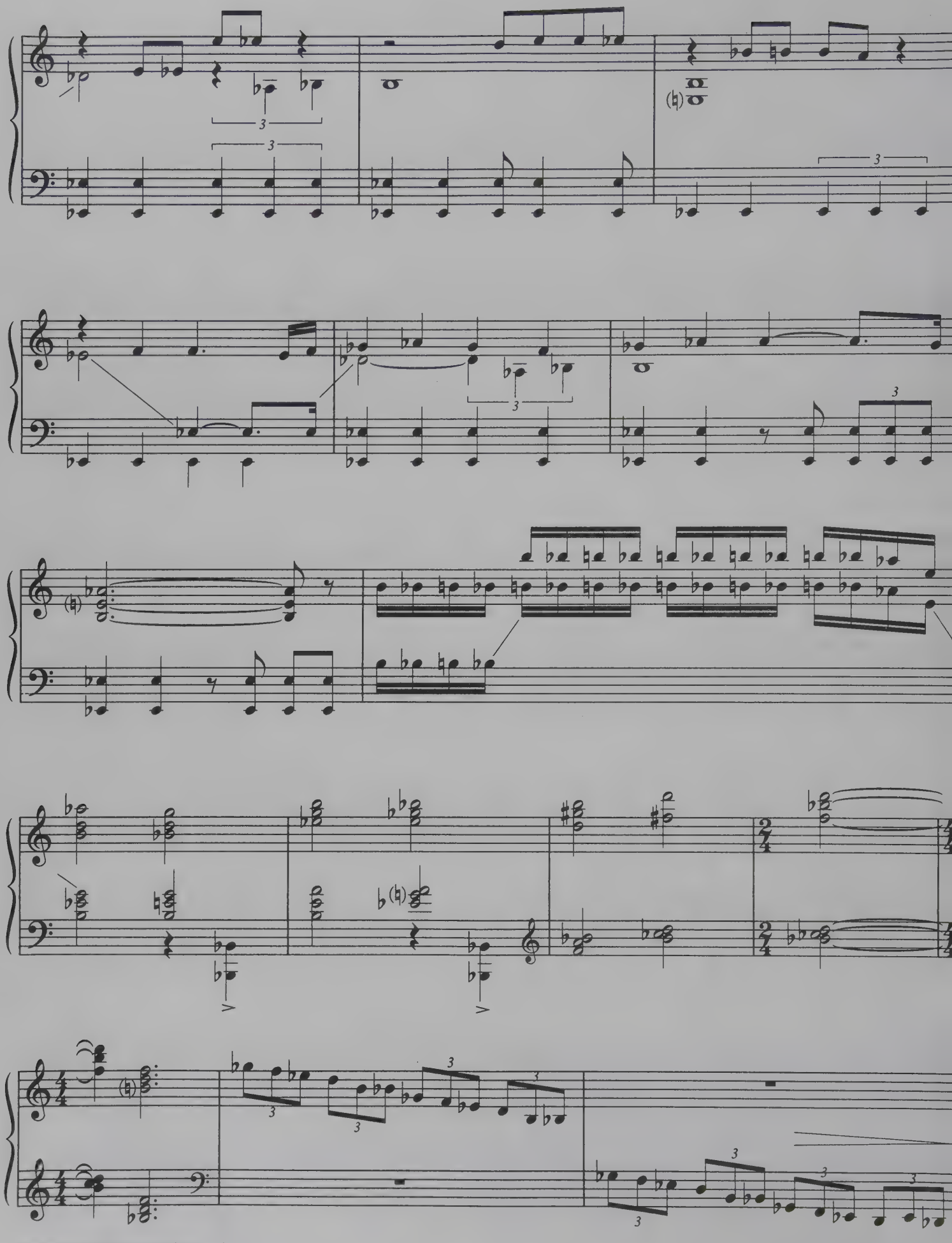


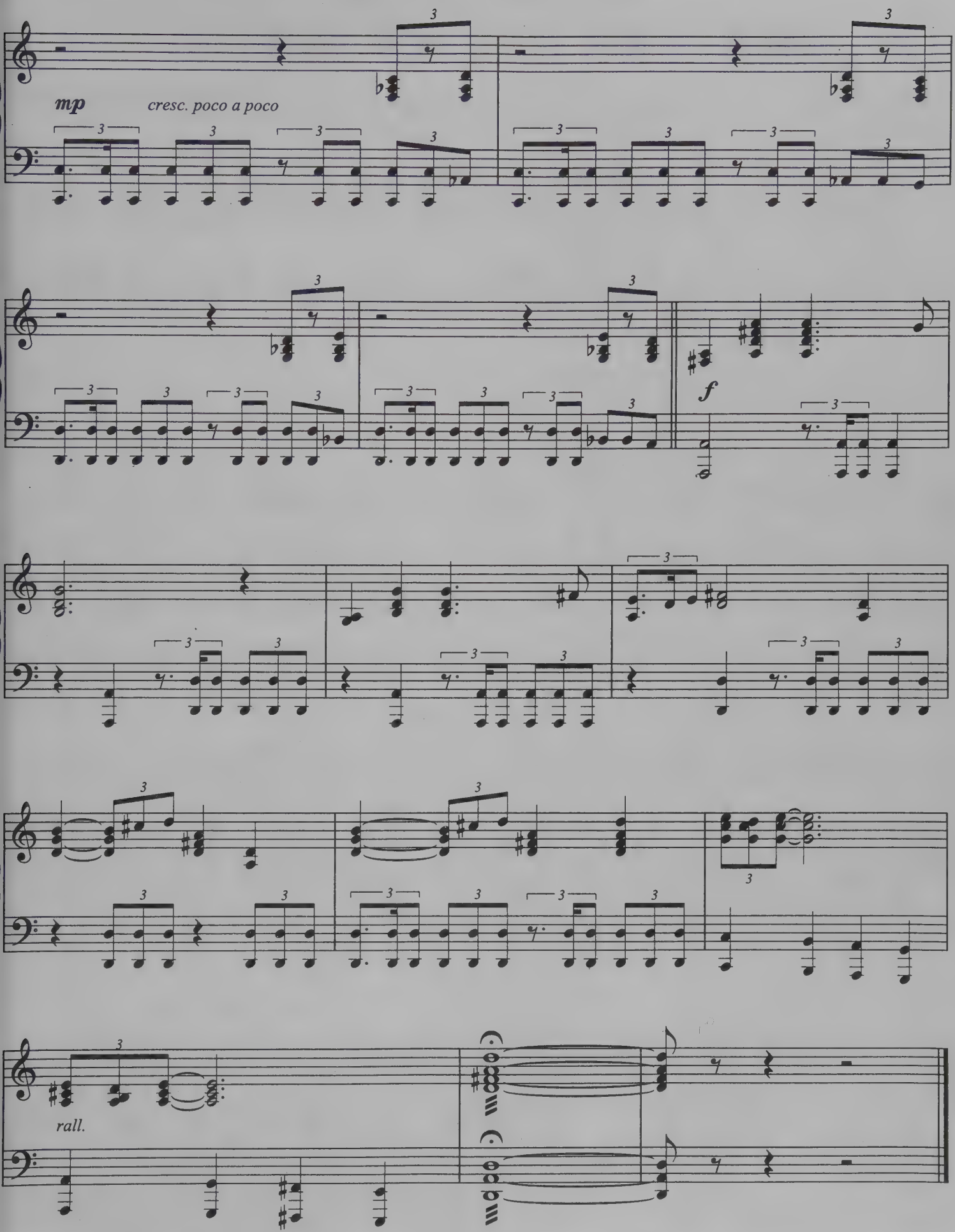

3
cresc.
accel.

"Alien Attack Theme"

Allegro

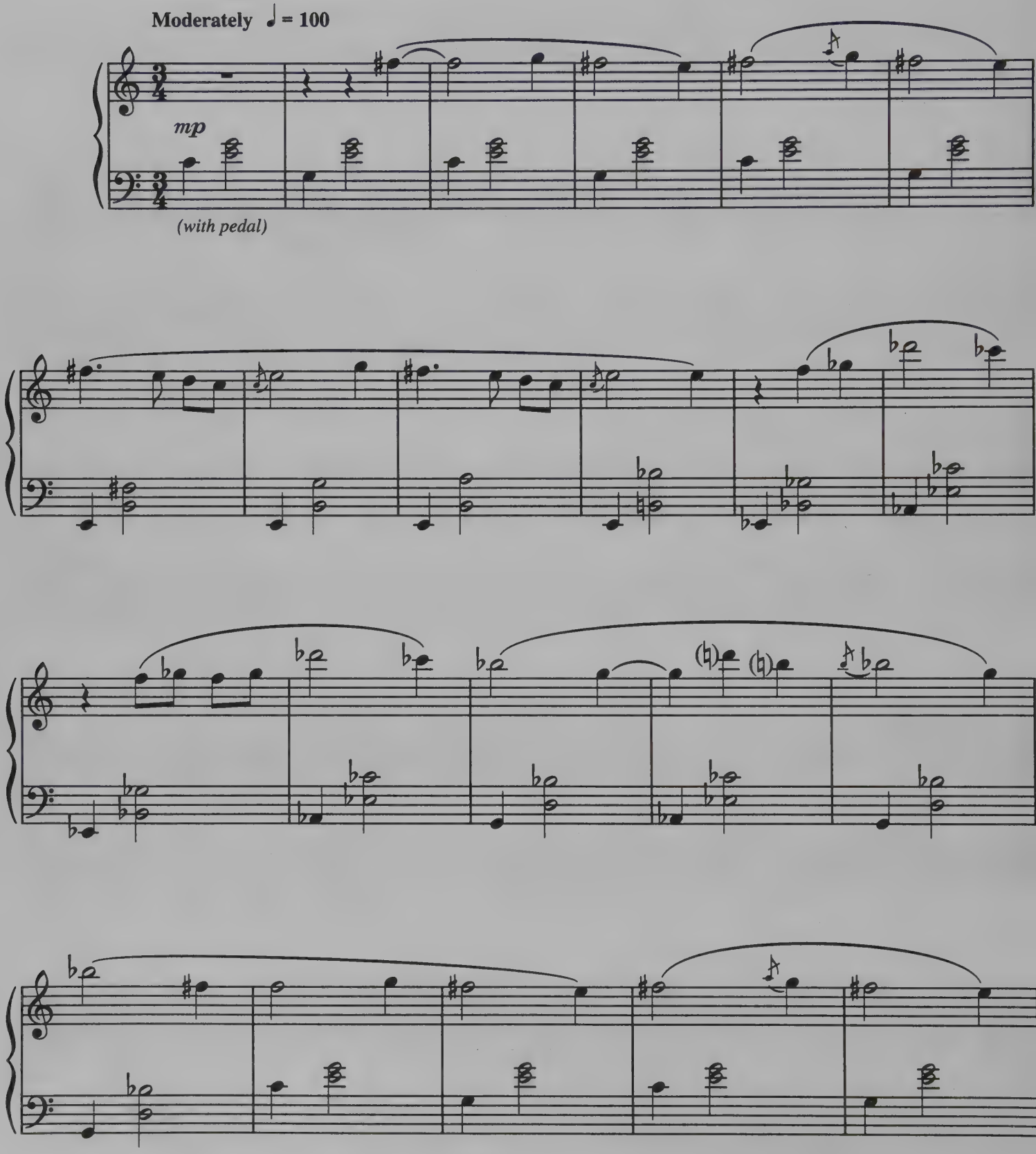




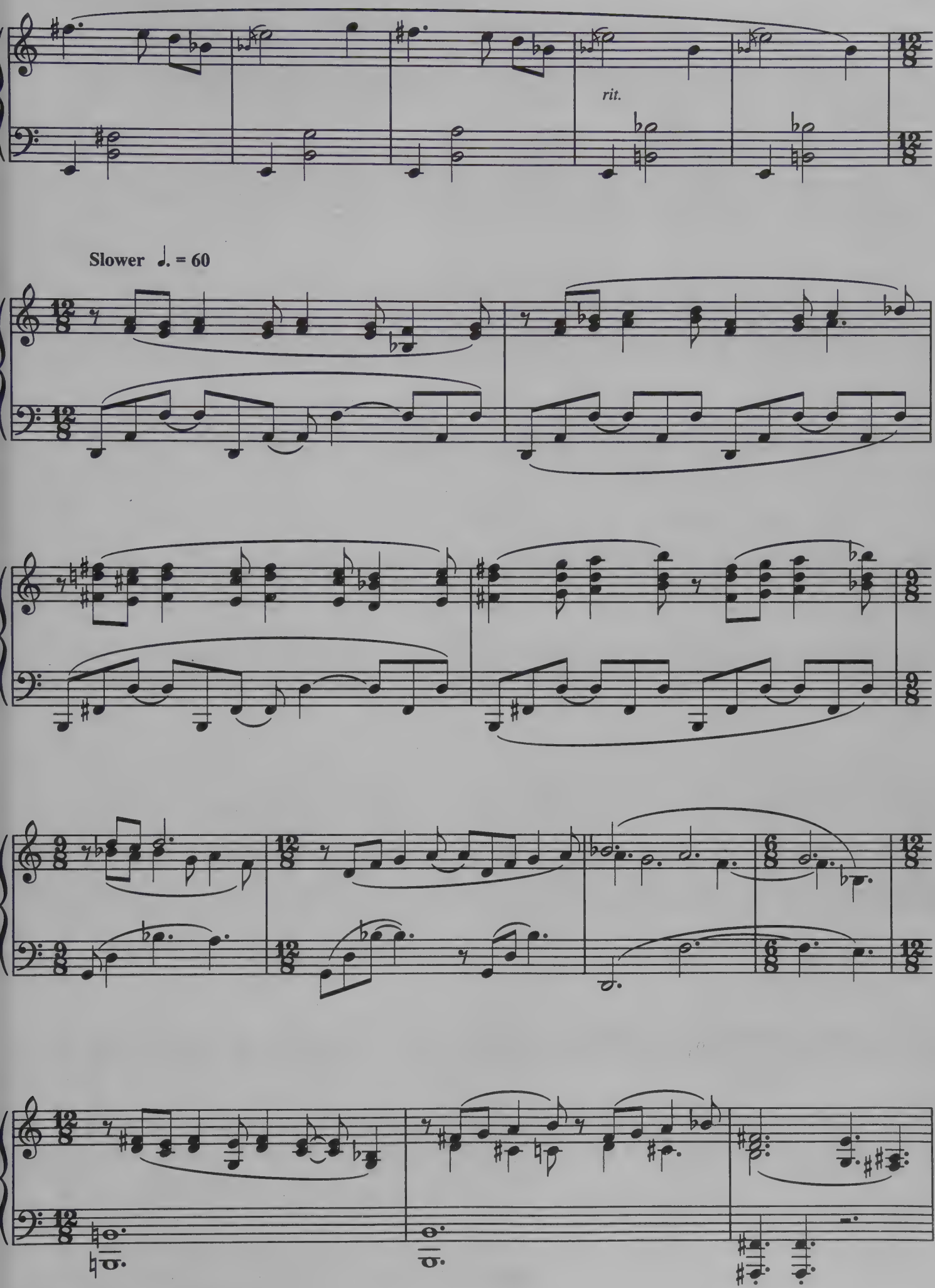

mp
cresc. poco a poco
f
rall.

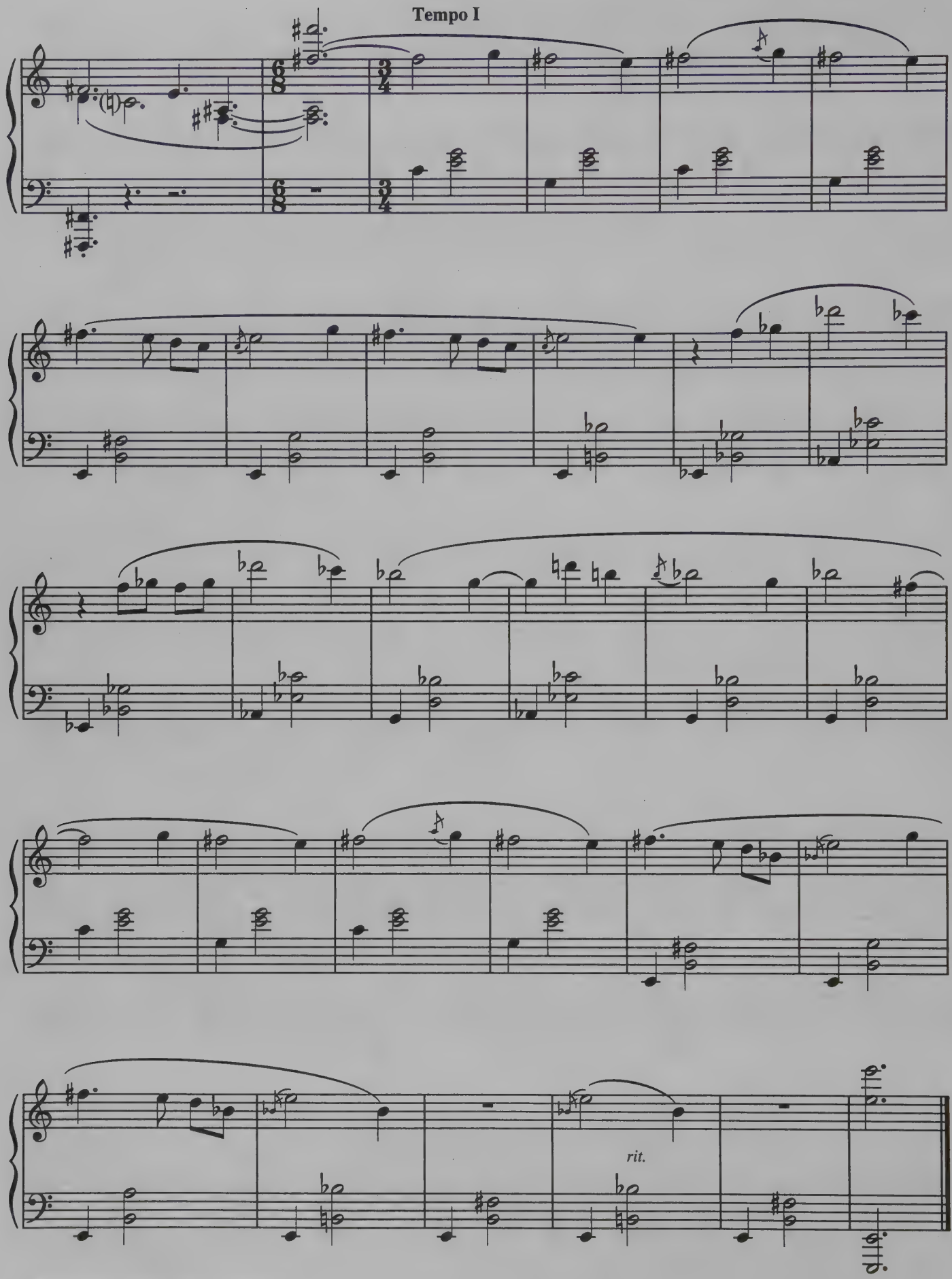
A THEME FROM "INTERVIEW WITH THE VAMPIRE"

By ELLIOT GOLDENTHAL



© 1994 WB Music Corp. and Safe Space Music,
All Rights for Safe Space Music Administered by Universal - MCA Music Publishing
a Division of Universal Studios, Inc.
All Rights Reserved

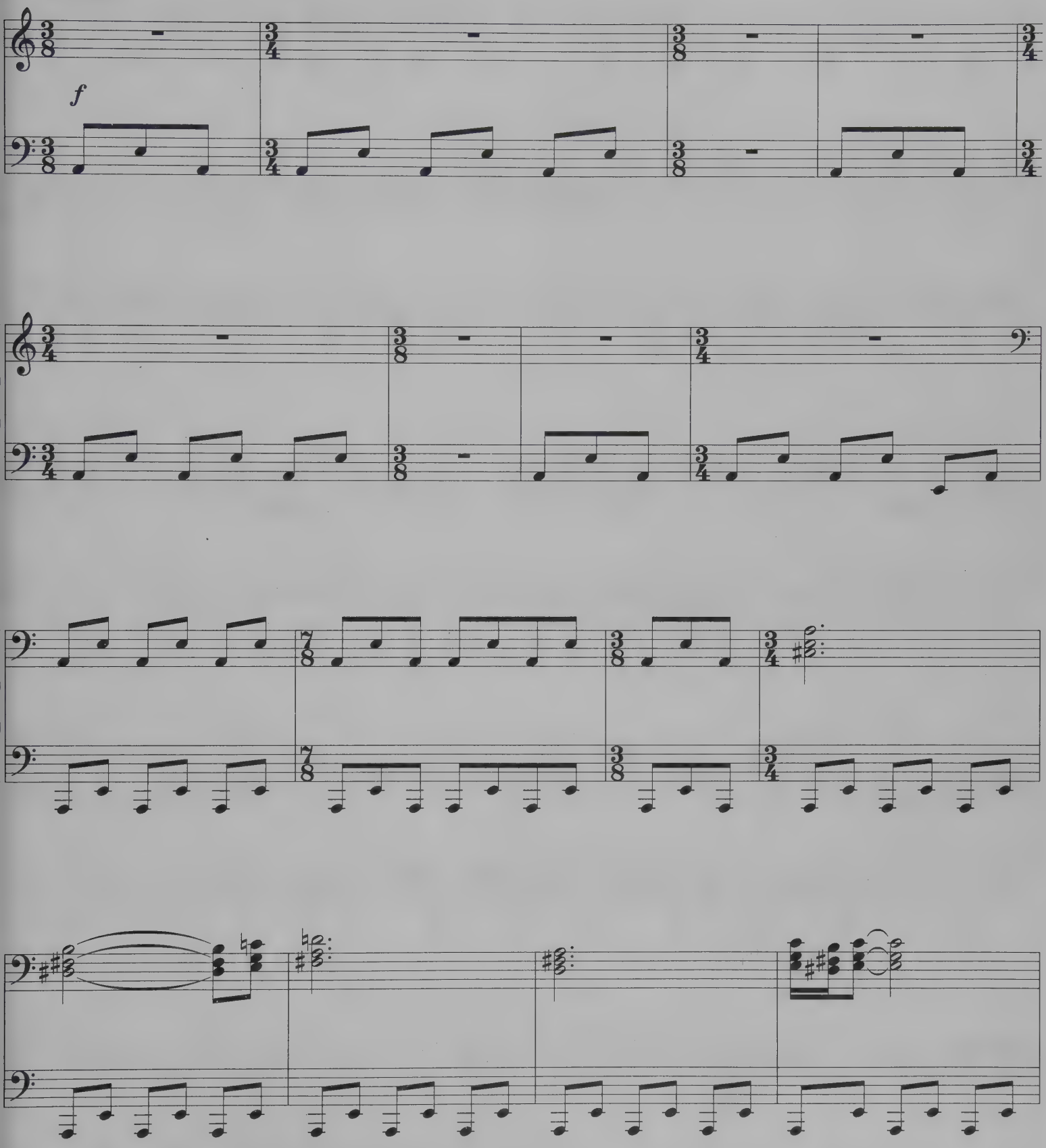

rit.
Slower ♩. = 60


Tempo I
rit.

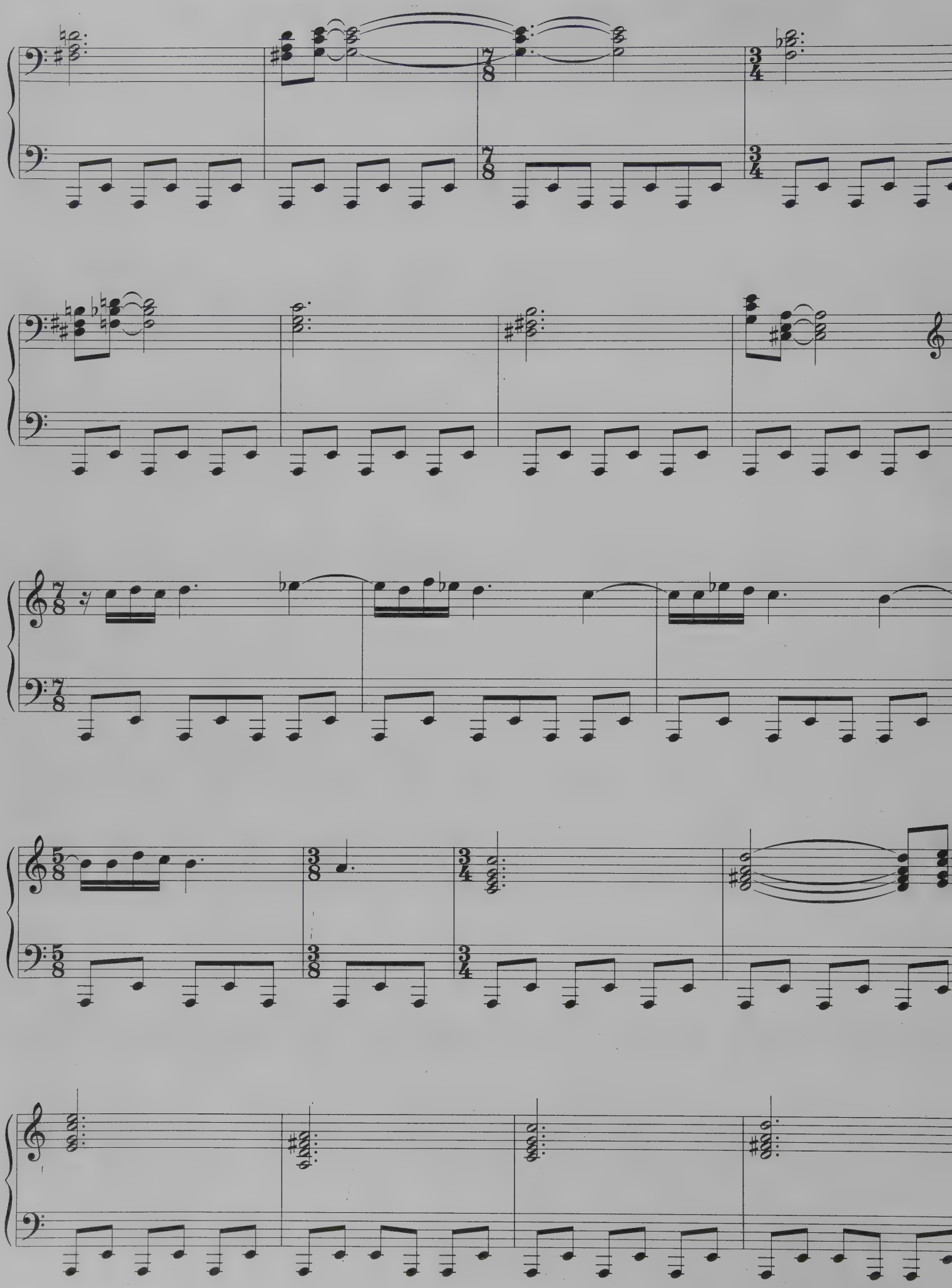
THEME FROM "THE LOST WORLD"

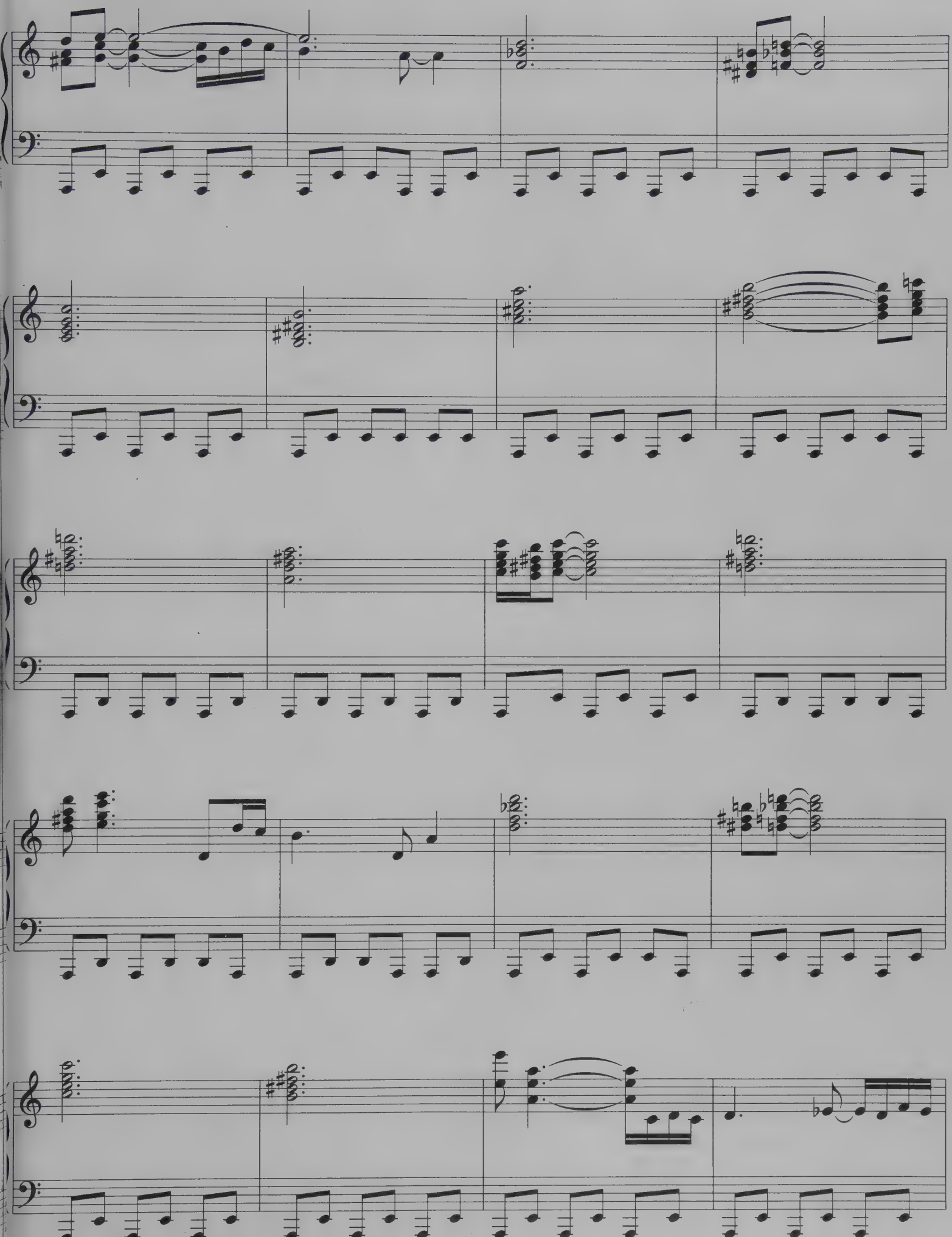
Composed by
JOHN WILLIAMS

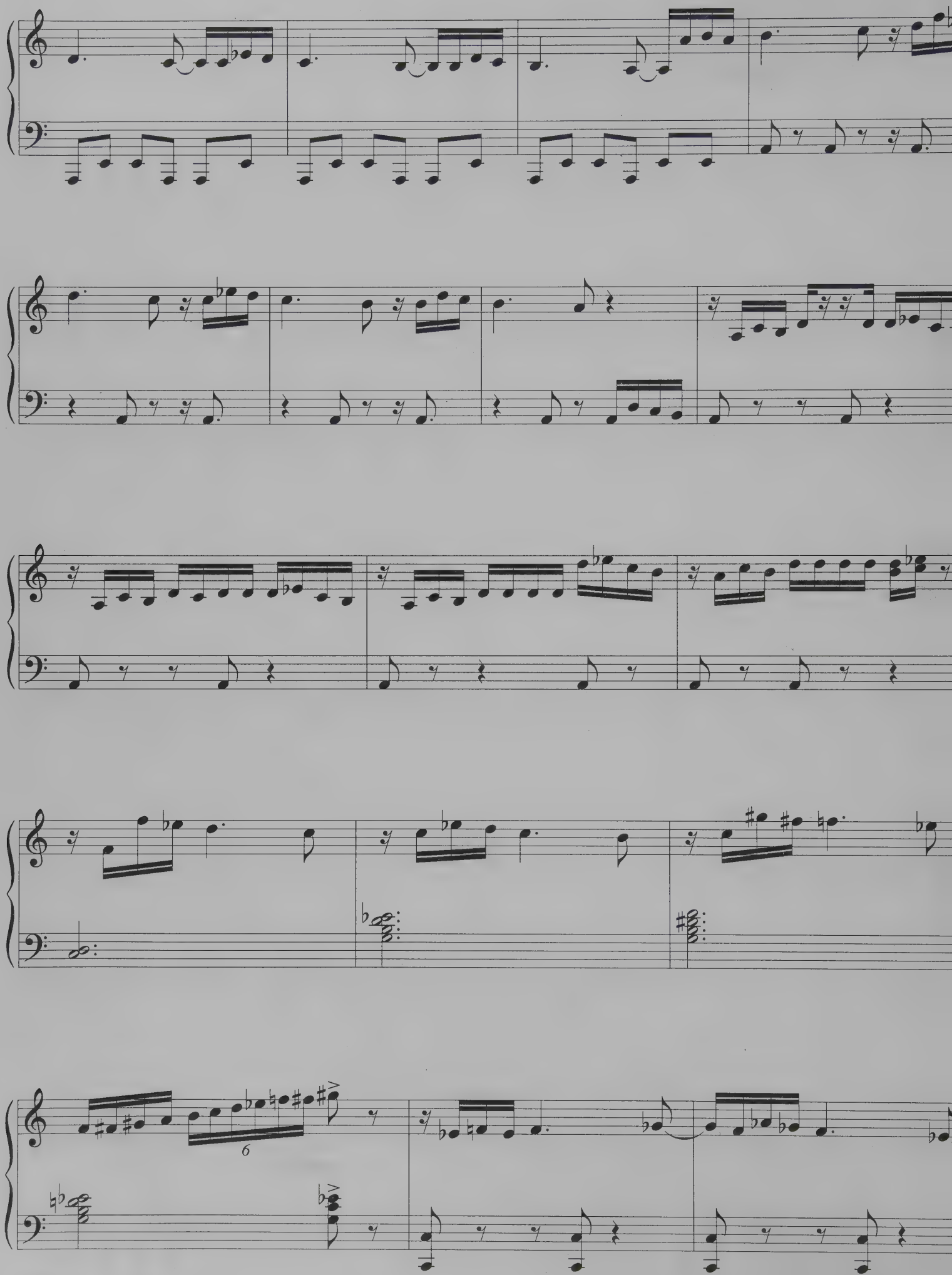
Forcefully

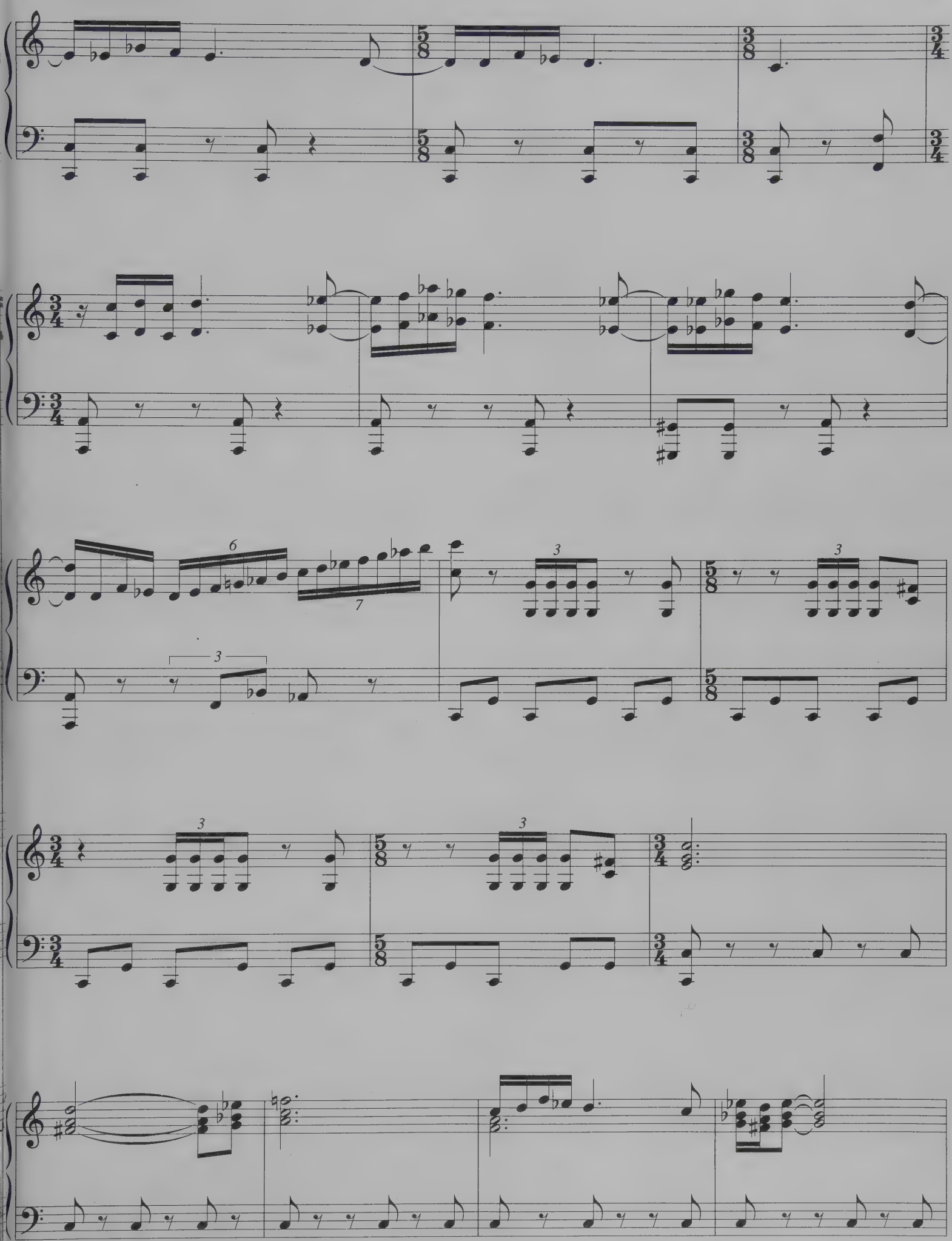


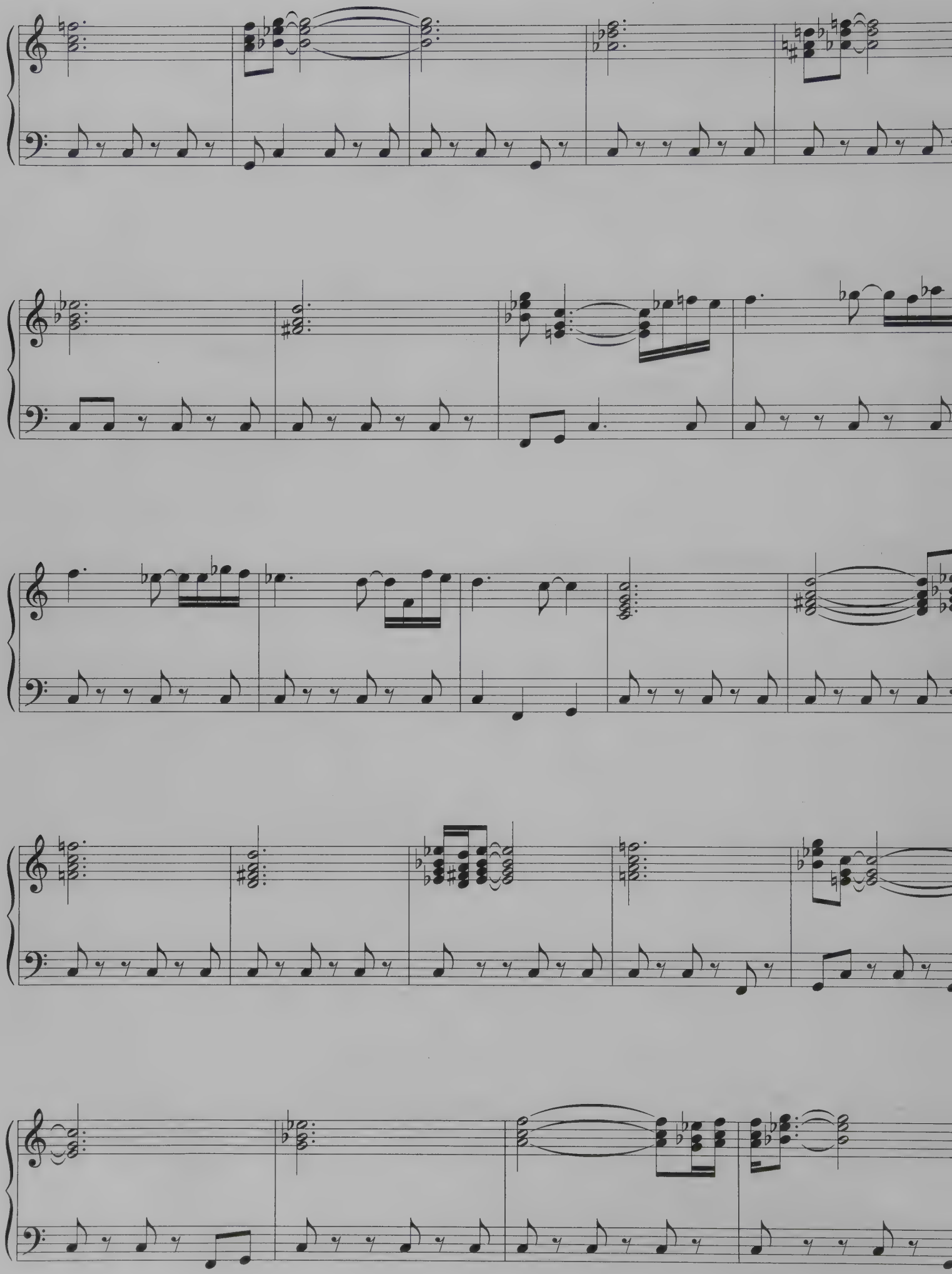
© 1997 Songs of Universal, Inc.
All Rights Reserved

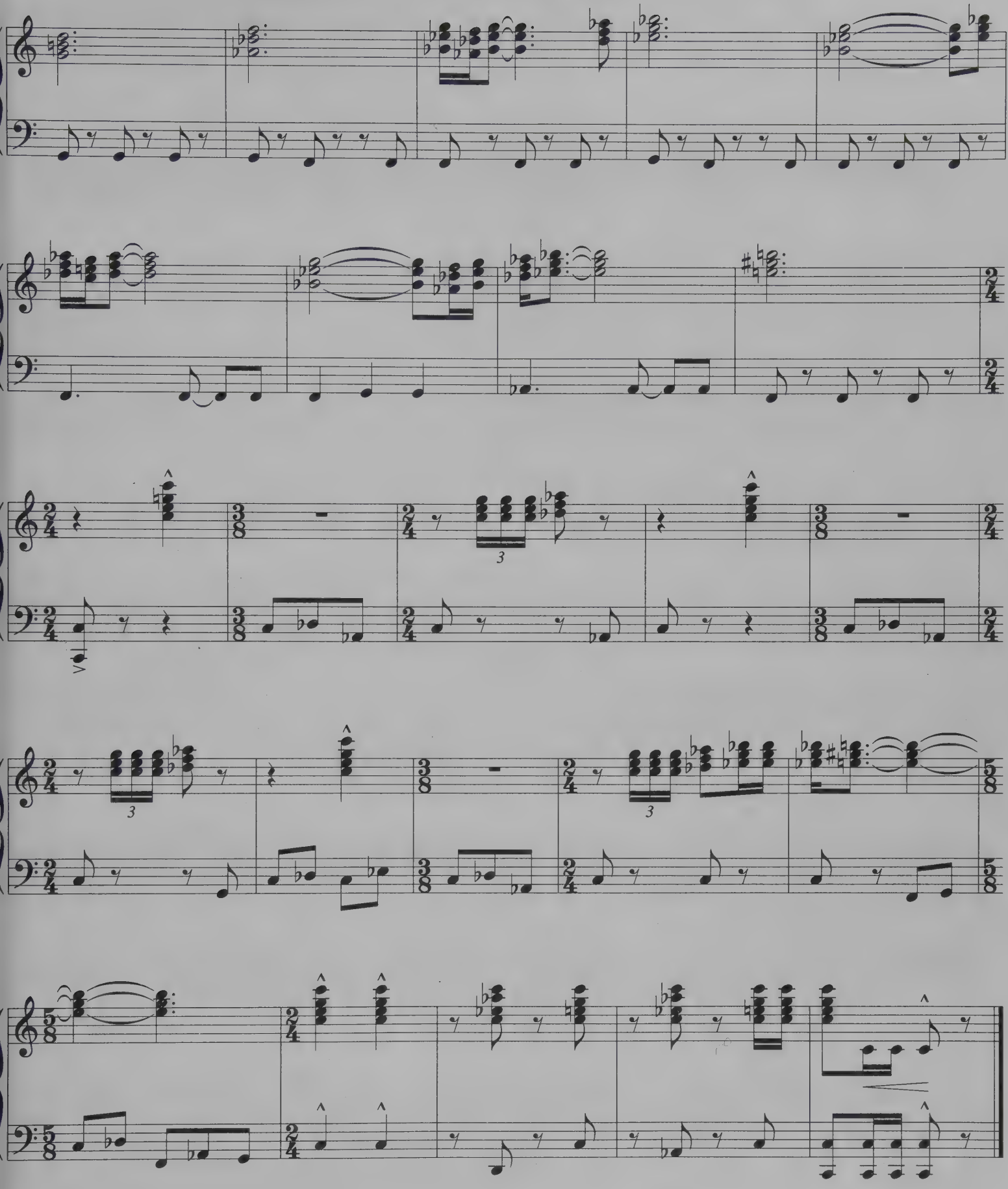






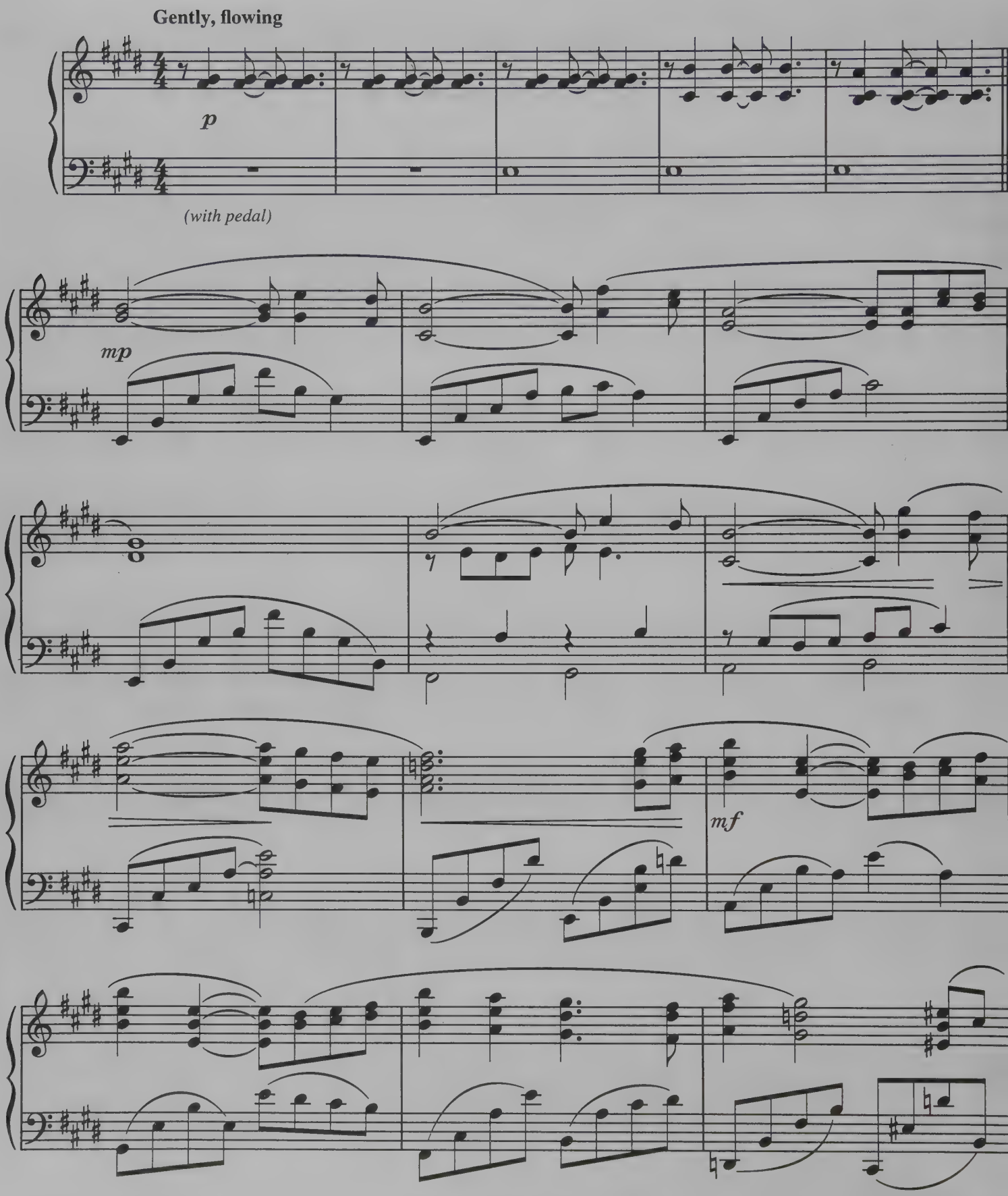




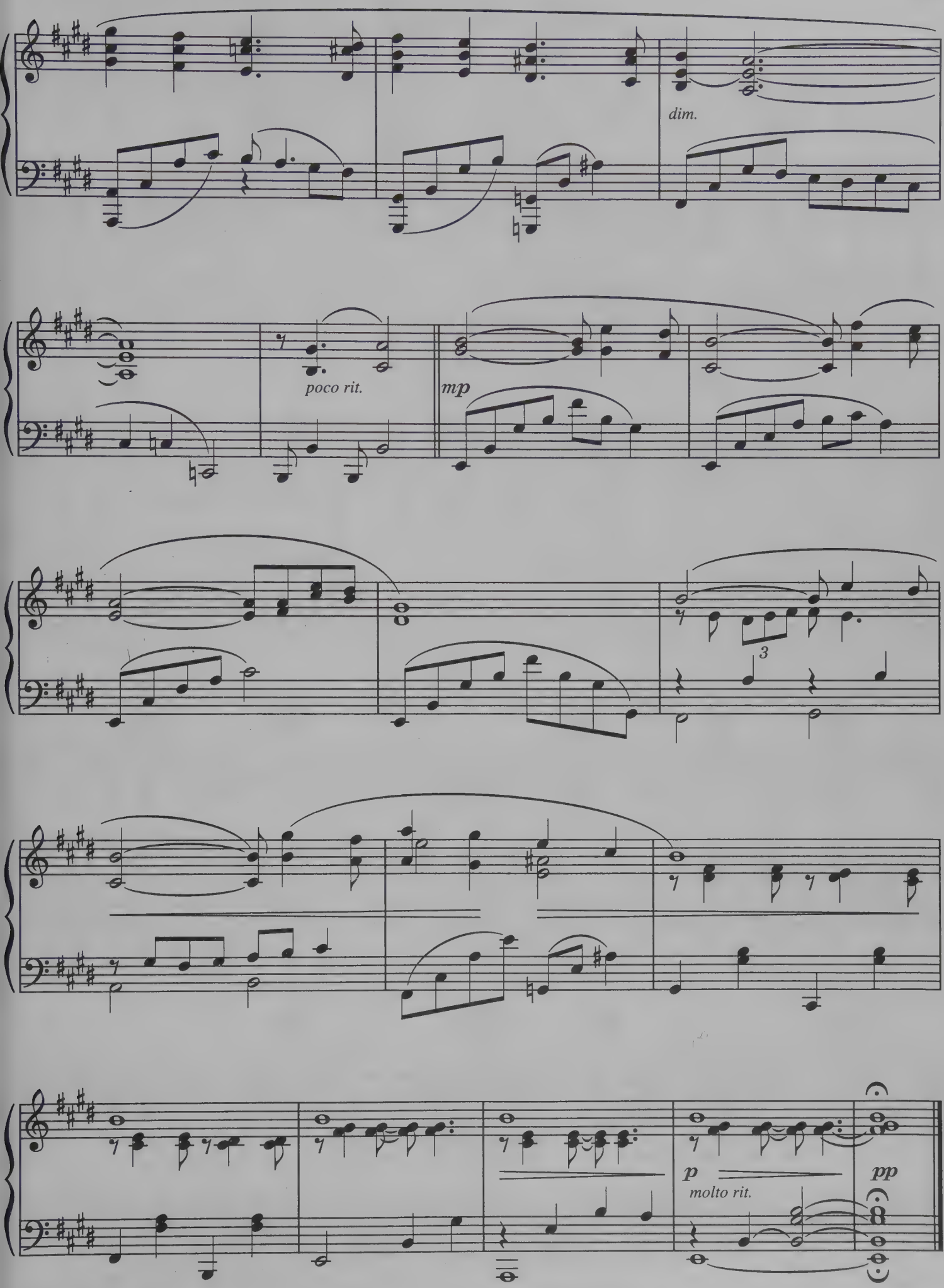


THEME FROM "LOVE AFFAIR"

Music by
ENNIO MORRICONE

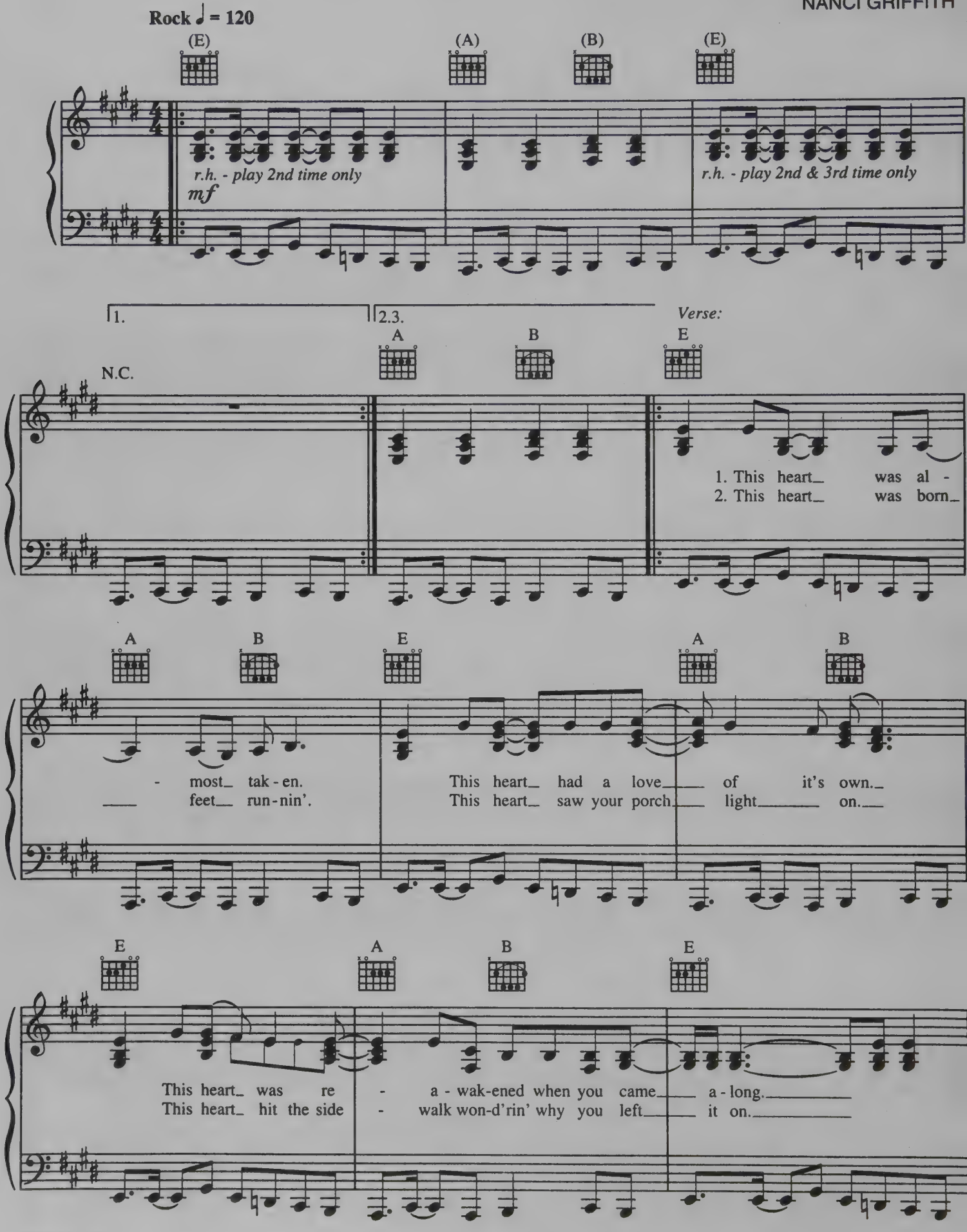


© 1995 WB MUSIC CORP. (ASCAP)
All Rights Reserved

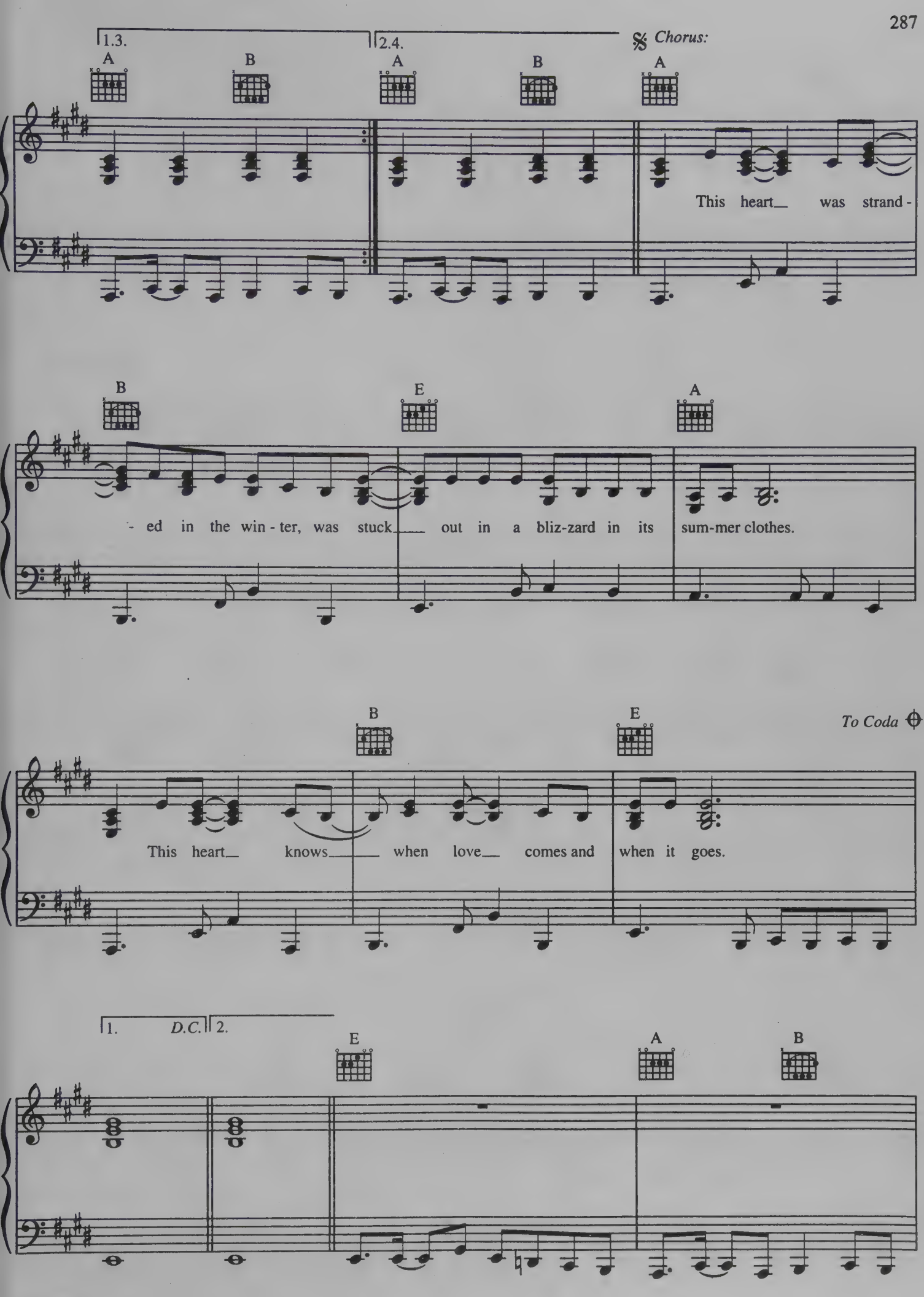

dim.
poco rit.
mp
3
p
molto rit.
pp

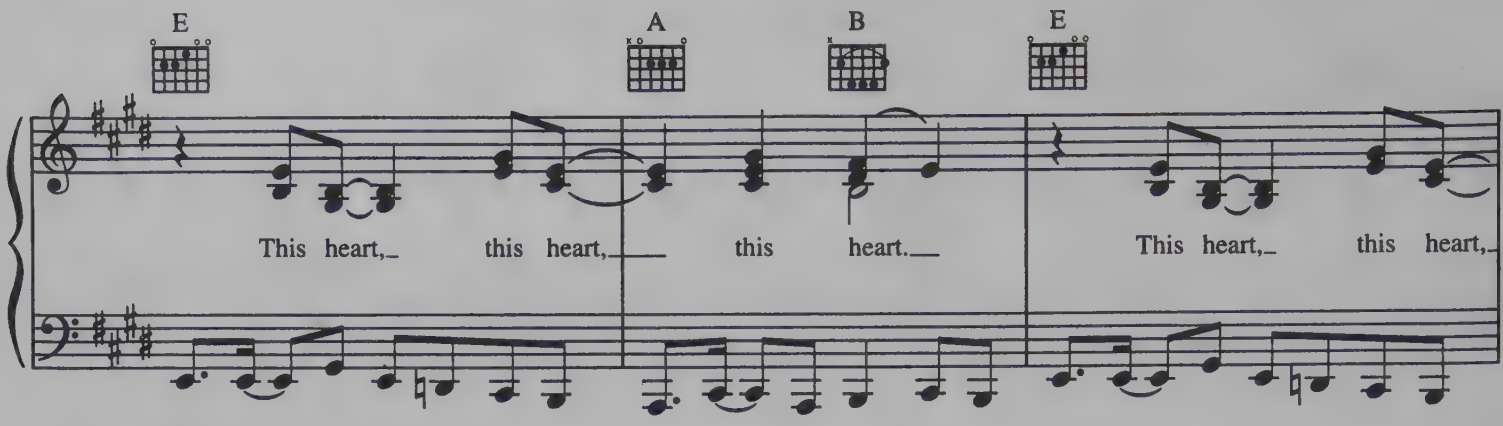
THIS HEART

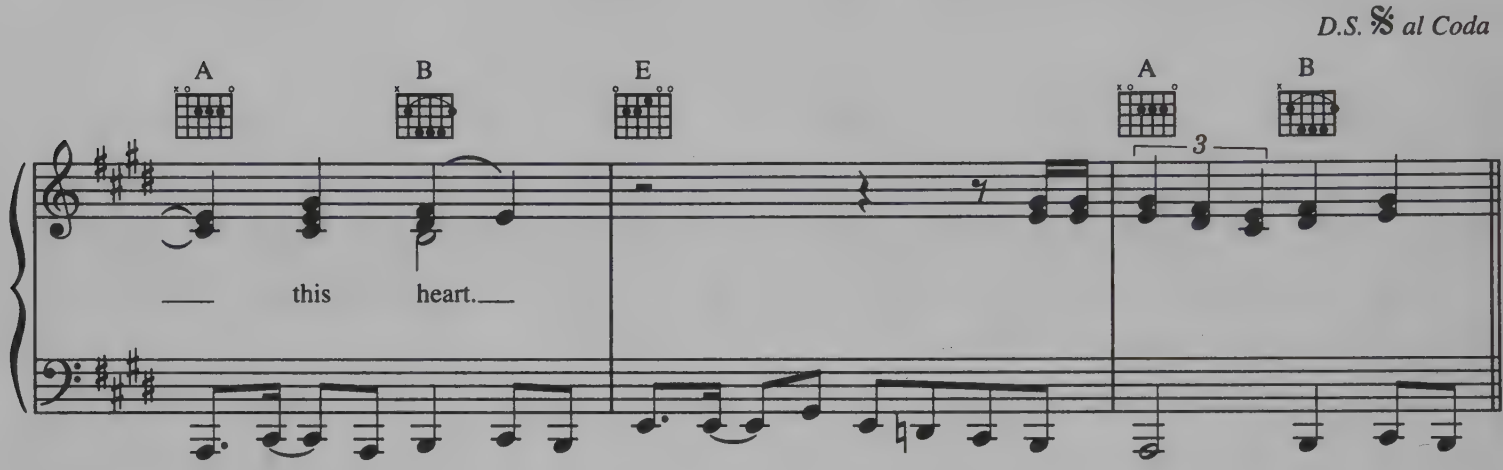
Words and Music by
NANCI GRIFFITH

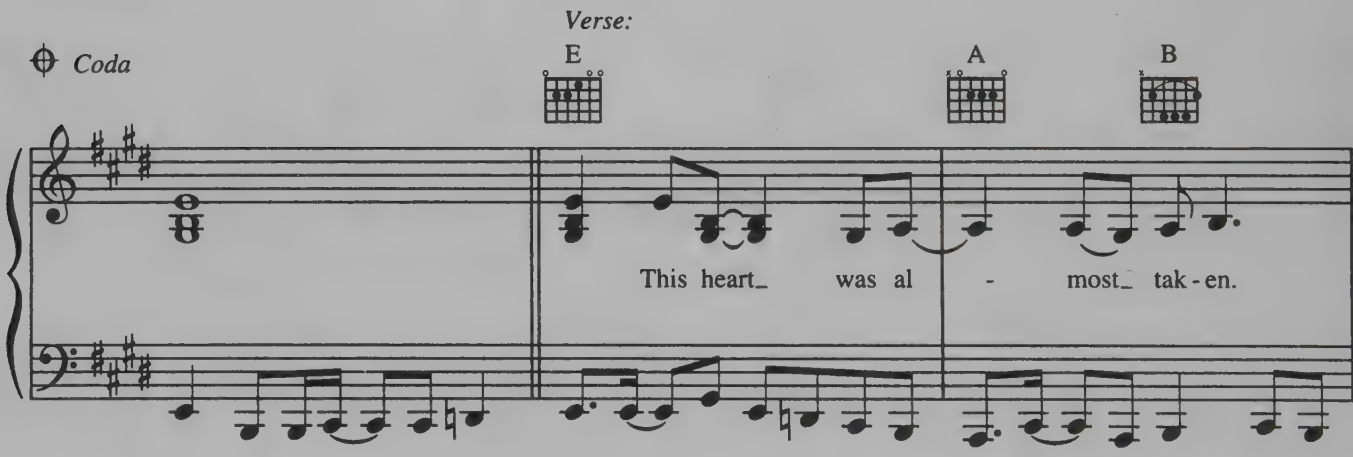


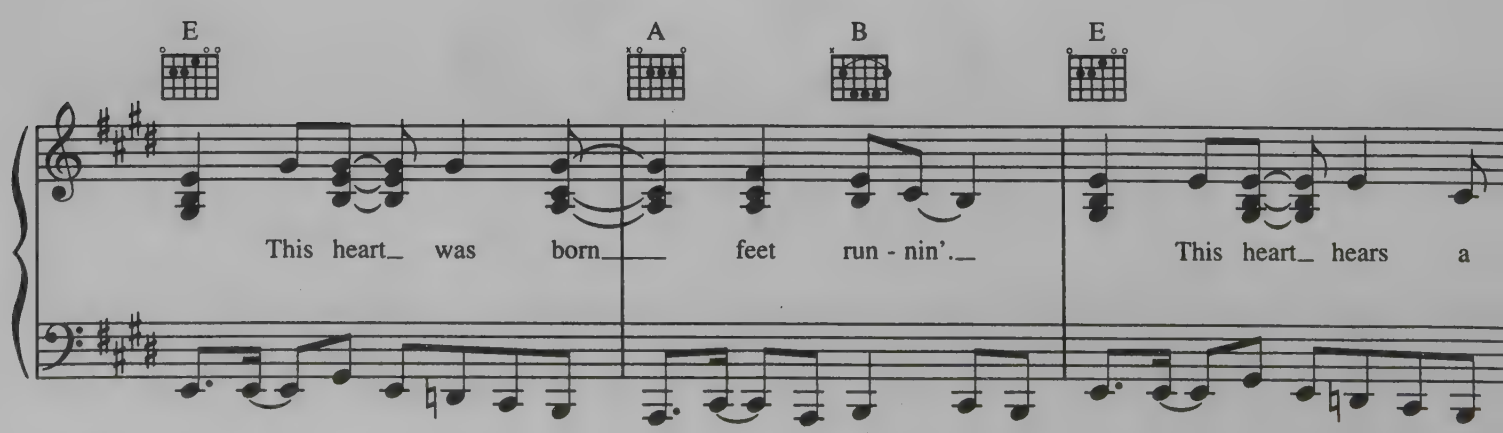
© 1994 IRVING MUSIC, INC. and PONDER HEART MUSIC (BMI)
All Rights Administered by IRVING MUSIC, INC. (BMI) on behalf of PONDER HEART MUSIC
All Rights Reserved

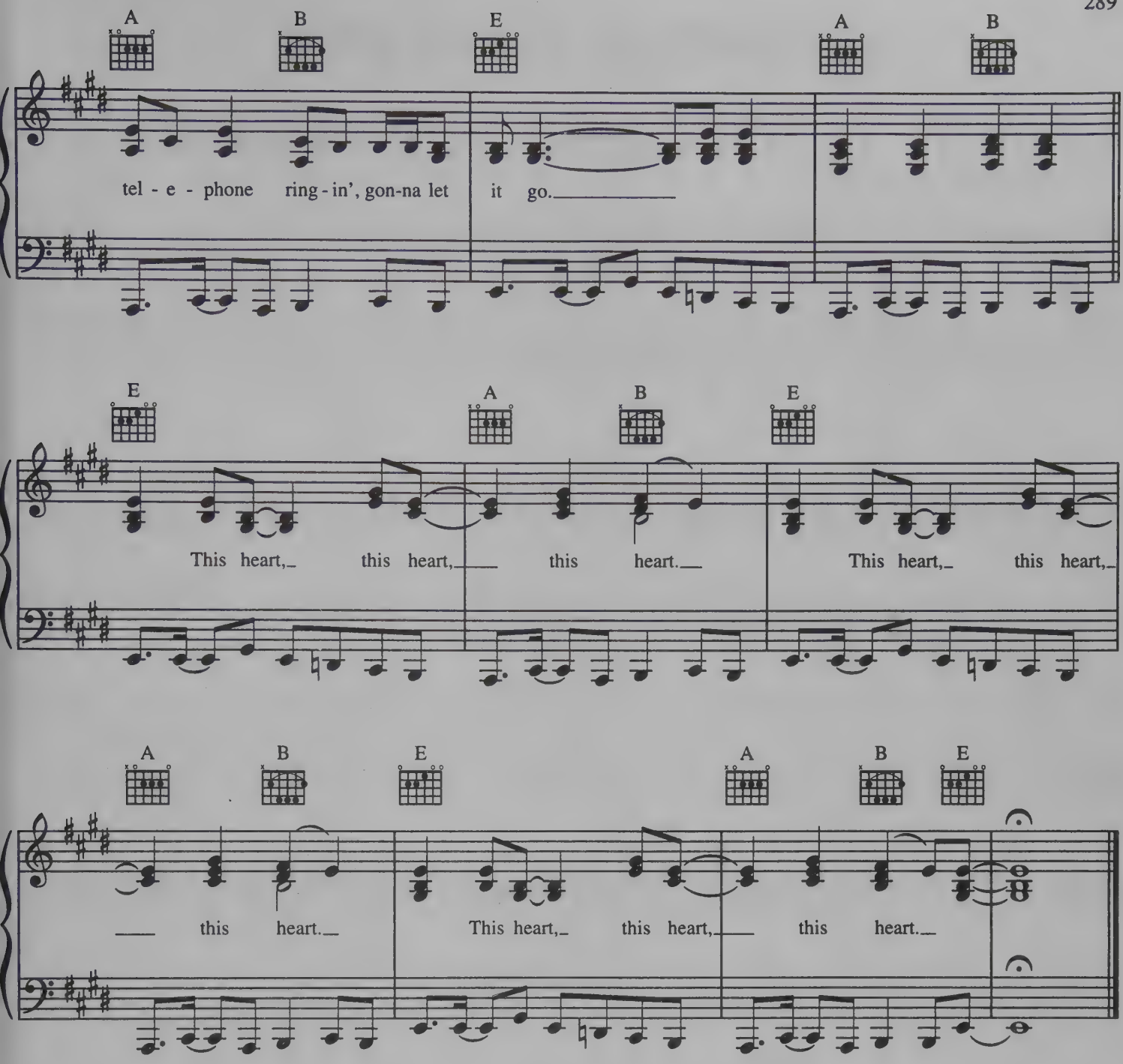

1.3.
2.4.
Chorus:
A
B
A
B
A
This heart_ was strand -
B
E
A
- ed in the win - ter, was stuck_ out in a bliz-zard in its sum-mer clothes.
B
E
To Coda
This heart_ knows_ when love_ comes and when it goes.
1.
D.C.
2.
E
A
B


E
A
B
E
This heart, this heart, this heart.
This heart, this heart,


D.S. 𝄋 al Coda
A
B
E
A
B
3
this heart.


Verse:
Coda
E
A
B
This heart was al - most tak - en.


E
A
B
E
This heart was born feet run - nin'.
This heart hears a

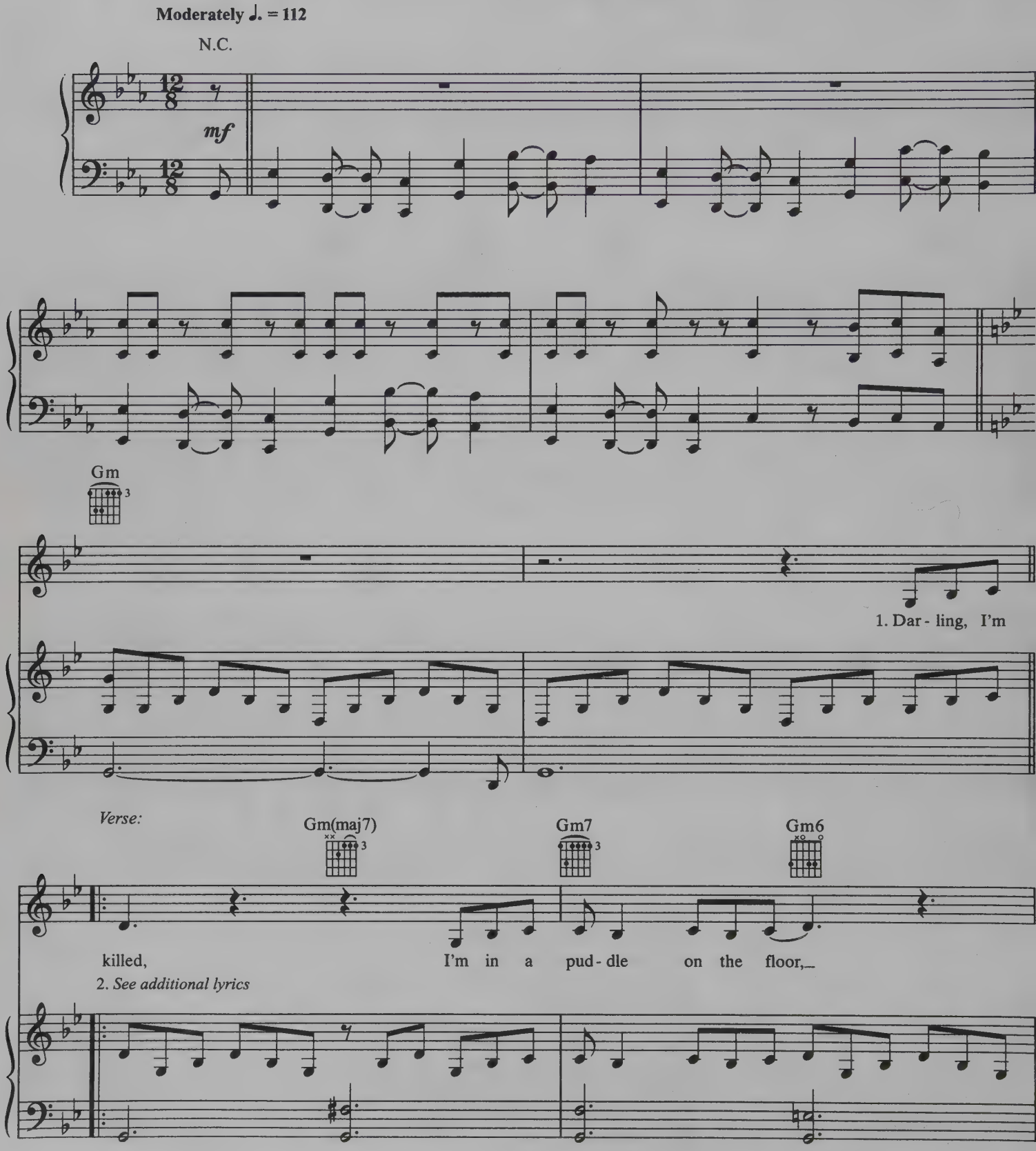


Verse 3:
This heart hears the telephone ringin'.
This heart is gonna let it go,
'Cuz this heart feels the bells she's hearin'
Aren't the telephone.

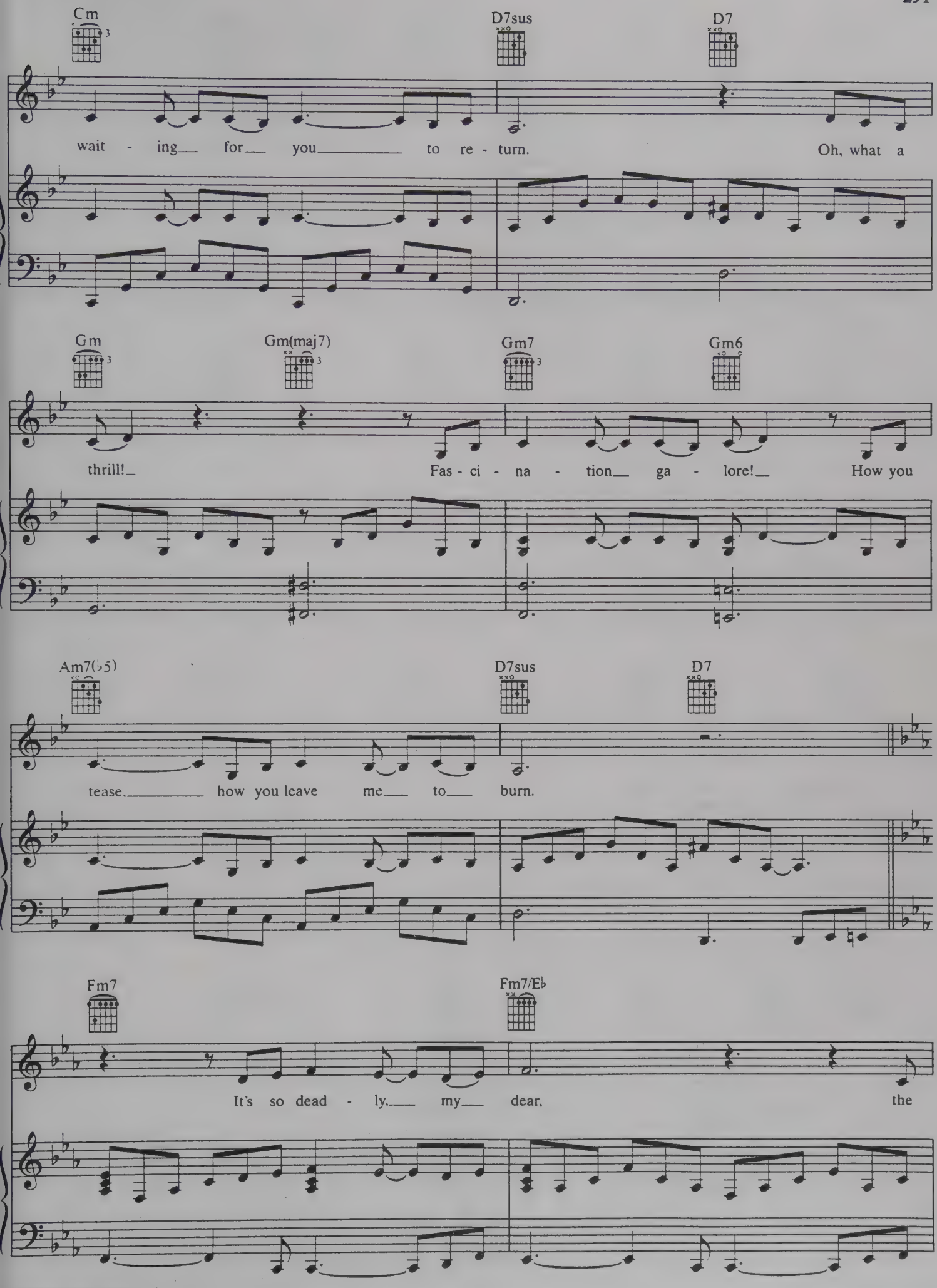
Verse 4:
This heart has heard your laughter.
This heart has learned how to smile.
This heart is your true believer
If you'll stay awhile.
(To Chorus:)

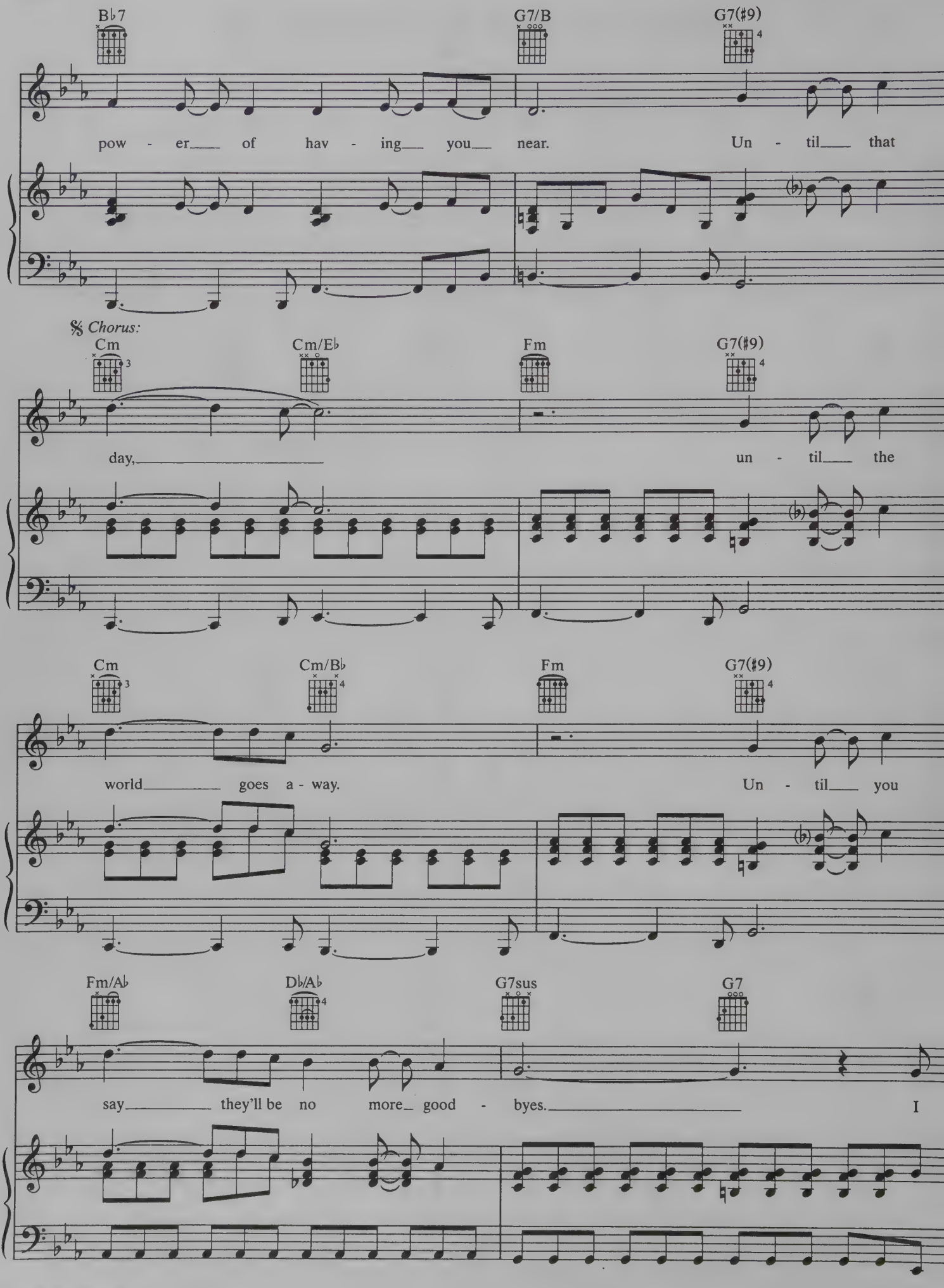
TOMORROW NEVER DIES

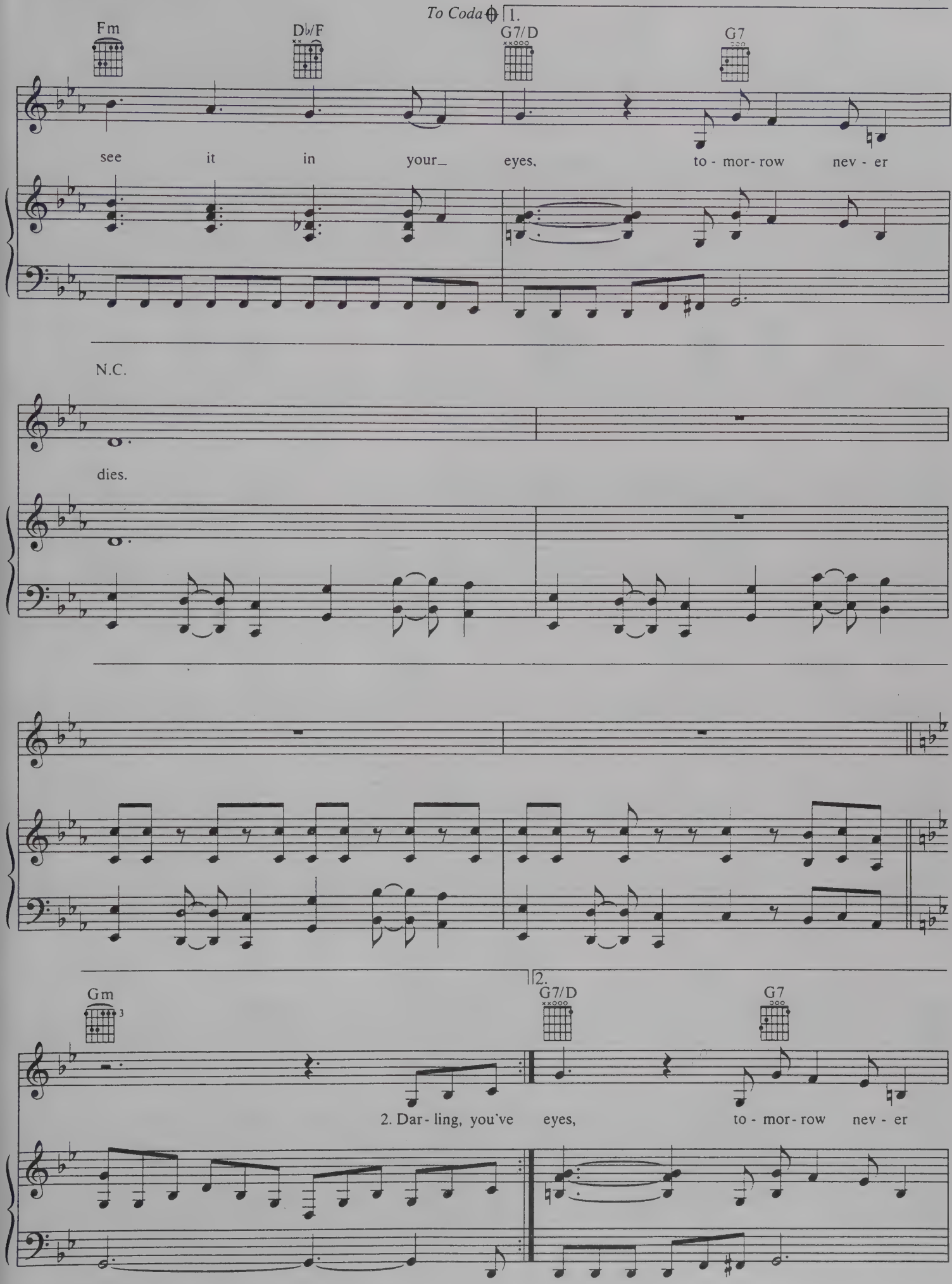
Words and Music by
SHERYL CROW and MITCHELL FROOM

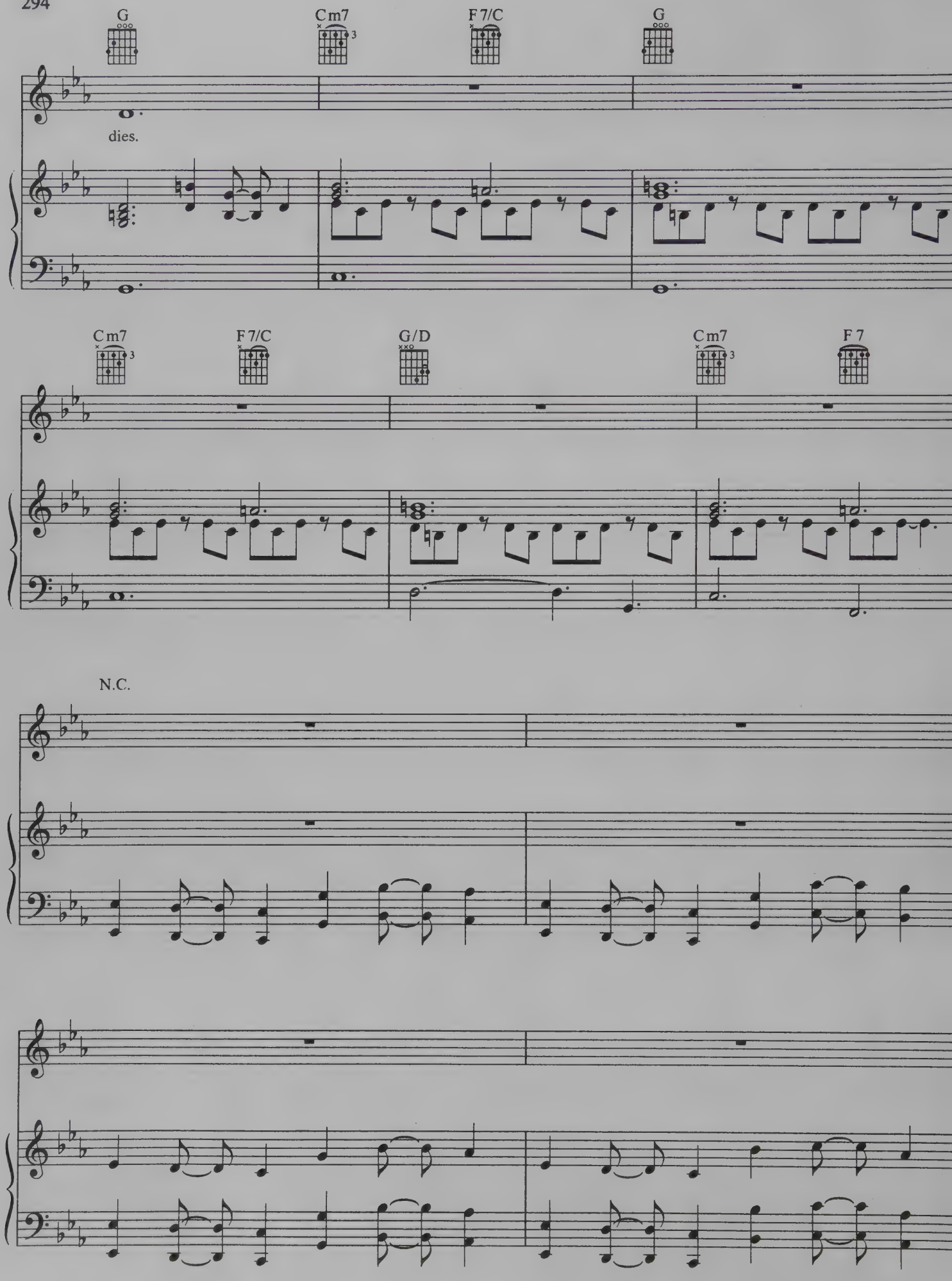


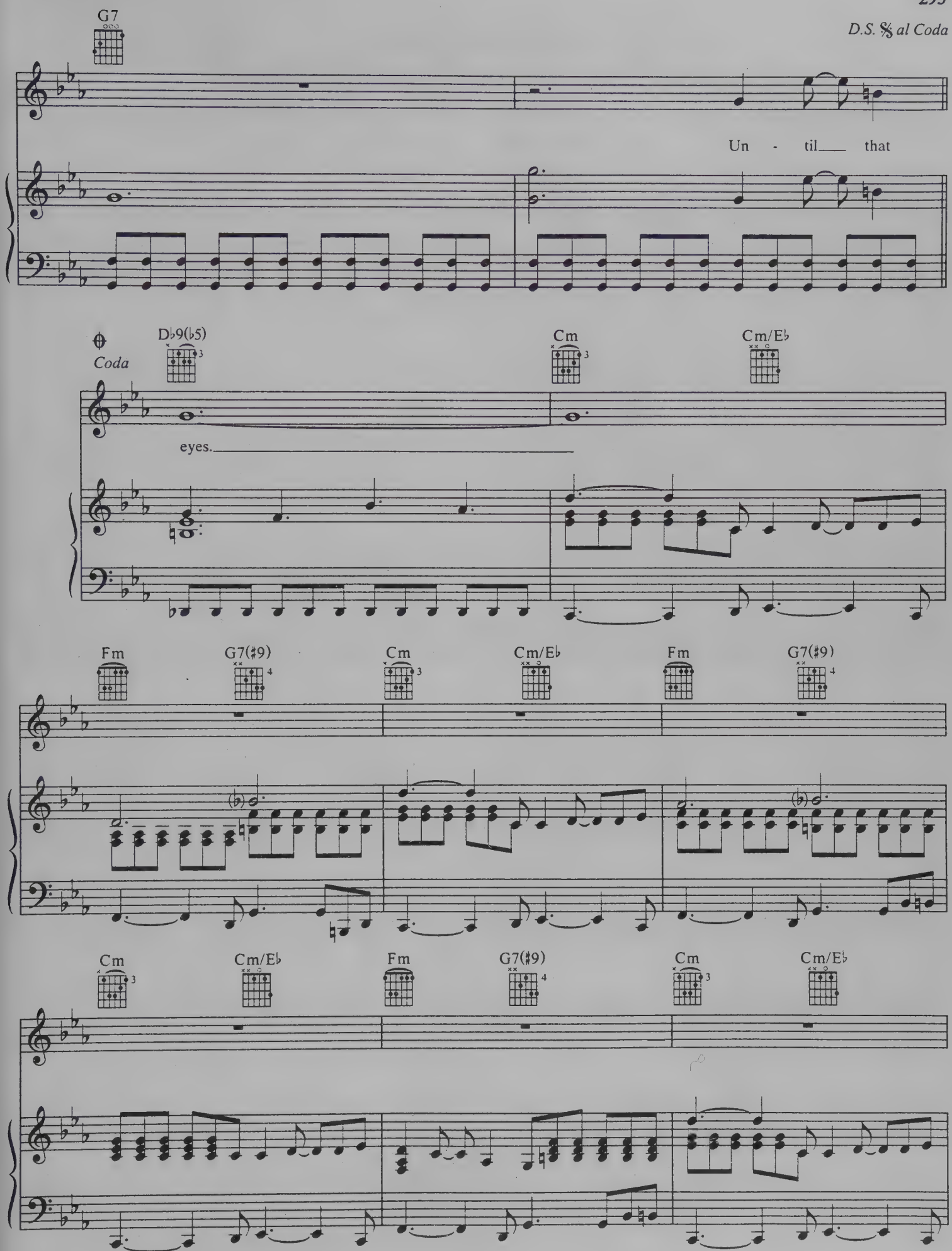
© 1997, 1998 WARNER-TAMERLANE PUBLISHING CORP. (BMI), OLD CROW MUSIC (BMI),
UNITED LION MUSIC INC. (BMI), WYOMING FLESH MUSIC (ASCAP) & U/A MUSIC, INC. (ASCAP)
All Rights on behalf of OLD CROW MUSIC (BMI) Administered by WARNER-TAMERLANE PUBLISHING CORP. (BMI)
All Rights Reserved

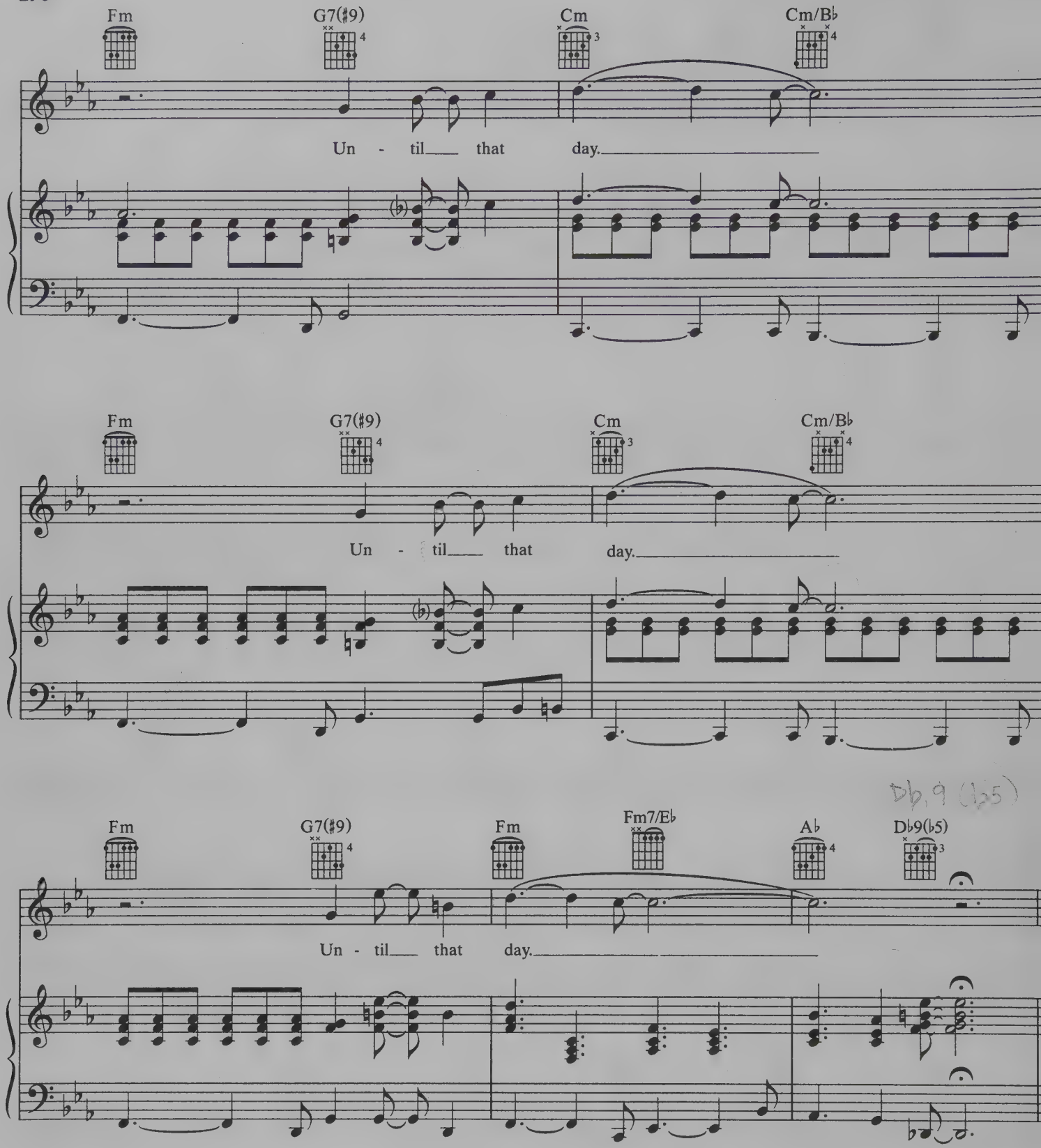

Cm
D7sus
D7
wait - ing for you to re - turn.
Oh, what a
Gm
Gm(maj7)
Gm7
Gm6
thrill!
Fas - ci - na - tion ga - lore!
How you
Am7(♭5)
D7sus
D7
tease. how you leave me to burn.
Fm7
Fm7/E♭
It's so dead - ly. my dear,
the


B♭7
G7/B
G7(♯9)
pow - er of hav - ing you near. Un - til that
𝄋 Chorus:
Cm
Cm/E♭
Fm
G7(♯9)
day, un - til the
Cm
Cm/B♭
Fm
G7(♯9)
world goes a - way. Un - til you
Fm/A♭
D♭/A♭
G7sus
G7
say they'll be no more good - byes. I


To Coda
1.
Fm
D♭/F
G7/D
G7
see it in your_ eyes, to - mor - row nev - er
N.C.
dies.
Gm
2.
G7/D
G7
2. Dar - ling, you've eyes, to - mor - row nev - er


G
Cm7
F7/C
G
dies.
Cm7
F7/C
G/D
Cm7
F7
N.C.


G7
D.S. 𝄋 al Coda
Un - til___ that
Coda
D♭9(♭5)
Cm
Cm/E♭
eyes.
Fm
G7(♯9)
Cm
Cm/E♭
Fm
G7(♯9)
Cm
Cm/E♭
Fm
G7(♯9)
Cm
Cm/E♭

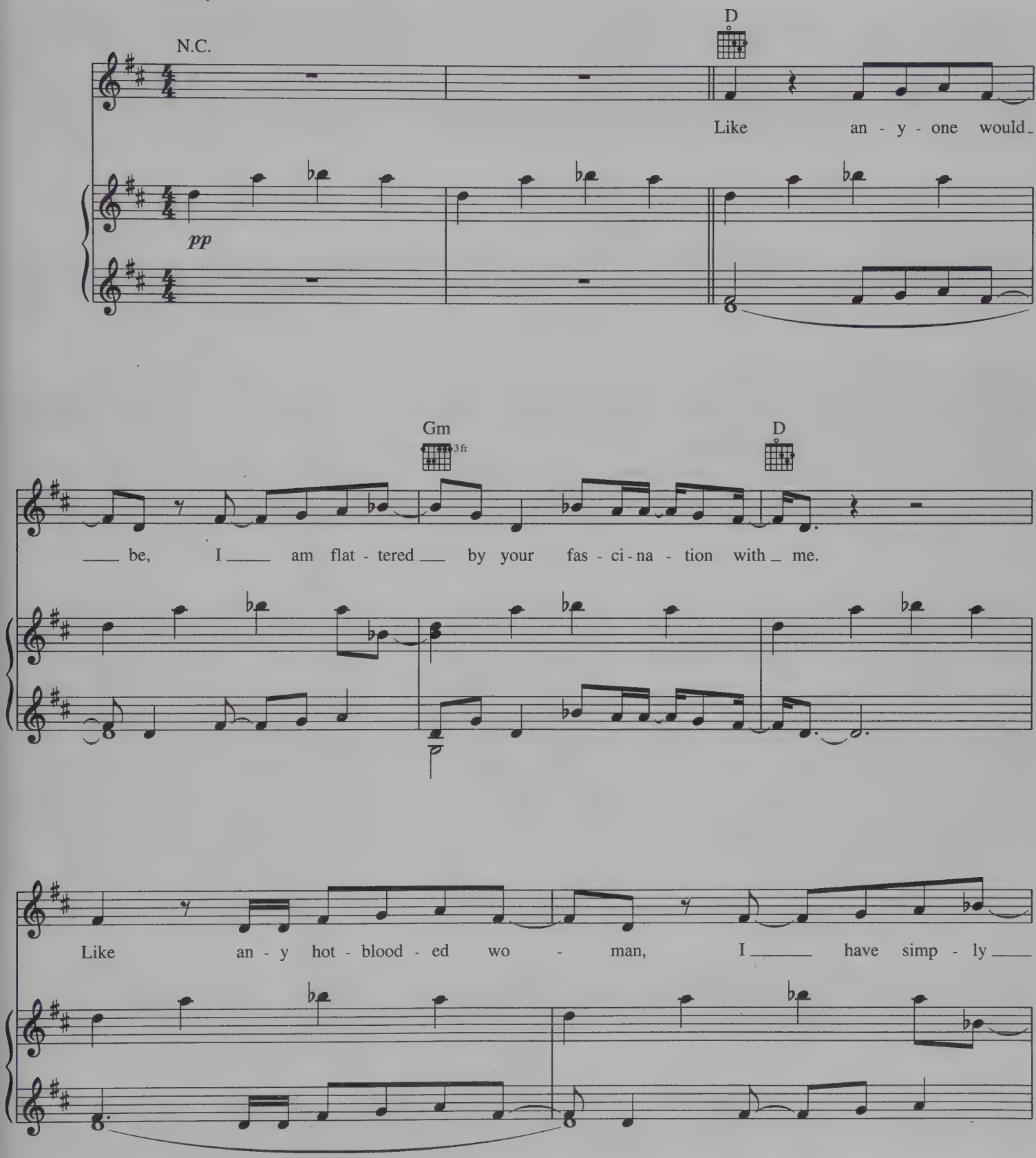


Verse 2:
Darling, you've won; it's no fun,
Martinis, girls and guns.
It's murder on our love affair,
But you bet your life, every night
While you're chasing the morning light,
You're not the only spy out there.
It's so deadly, my dear,
The power of wanting you near.
(To Chorus:)

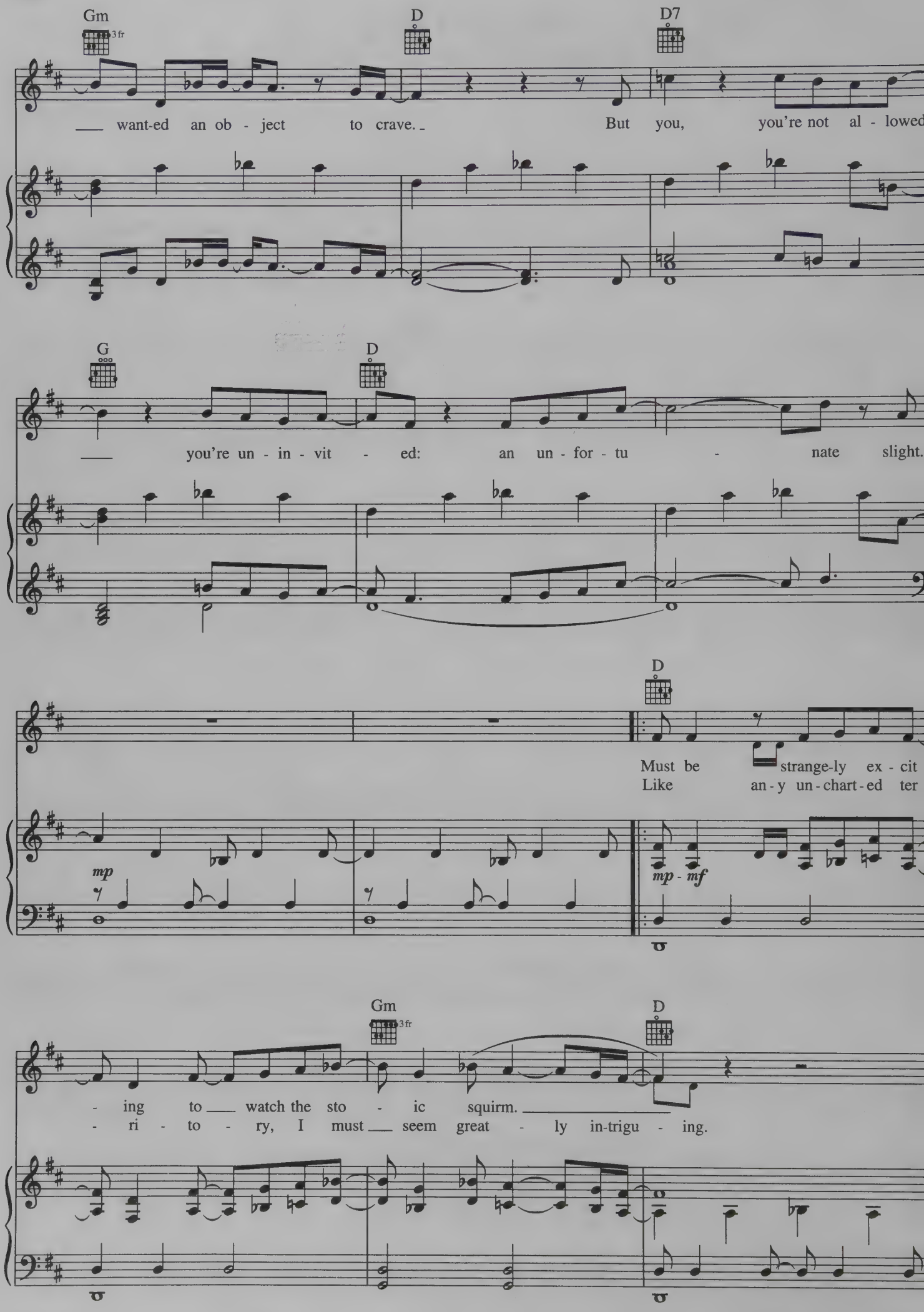
UNINVITED

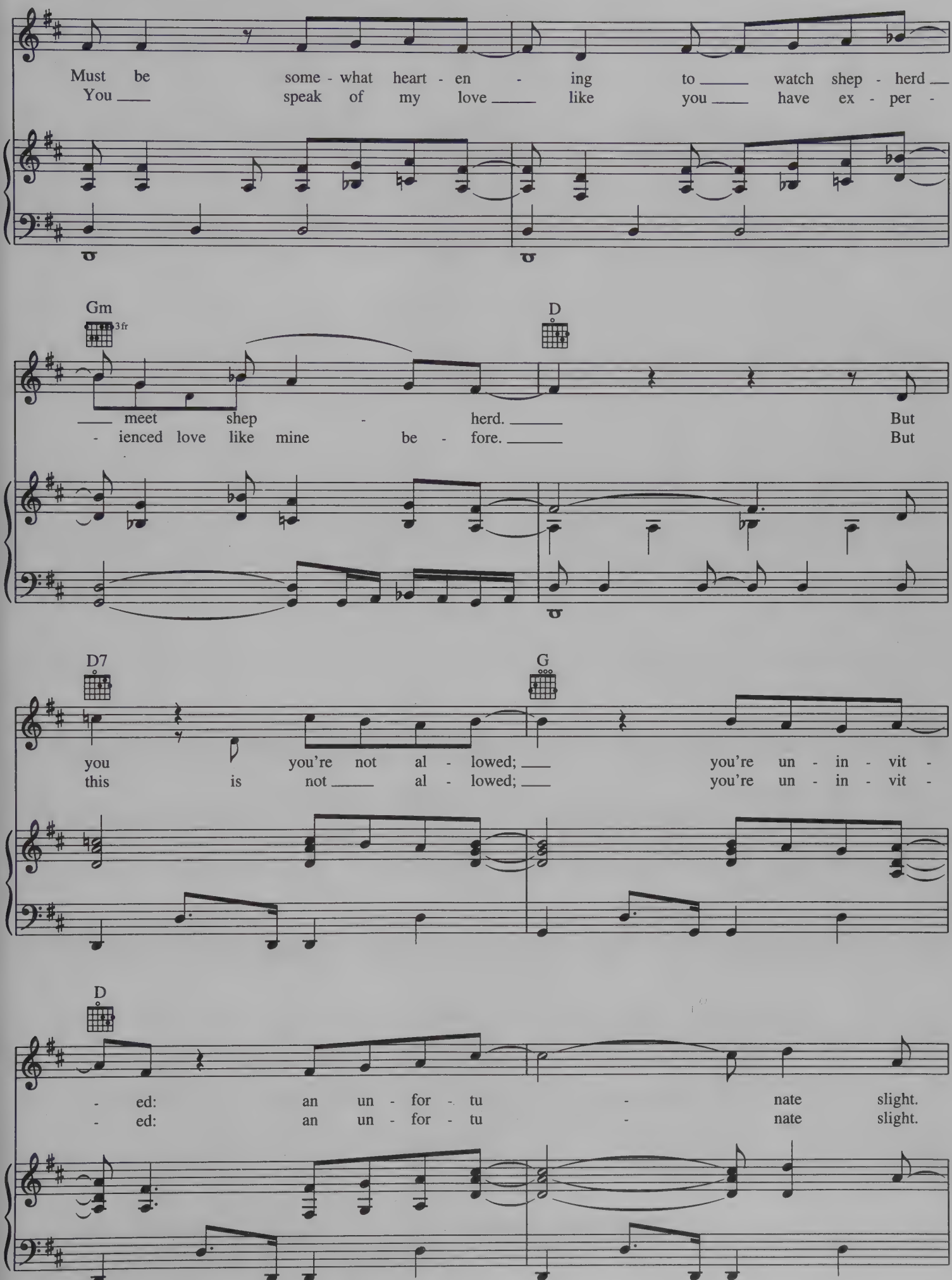
From the Motion Picture CITY OF ANGELS

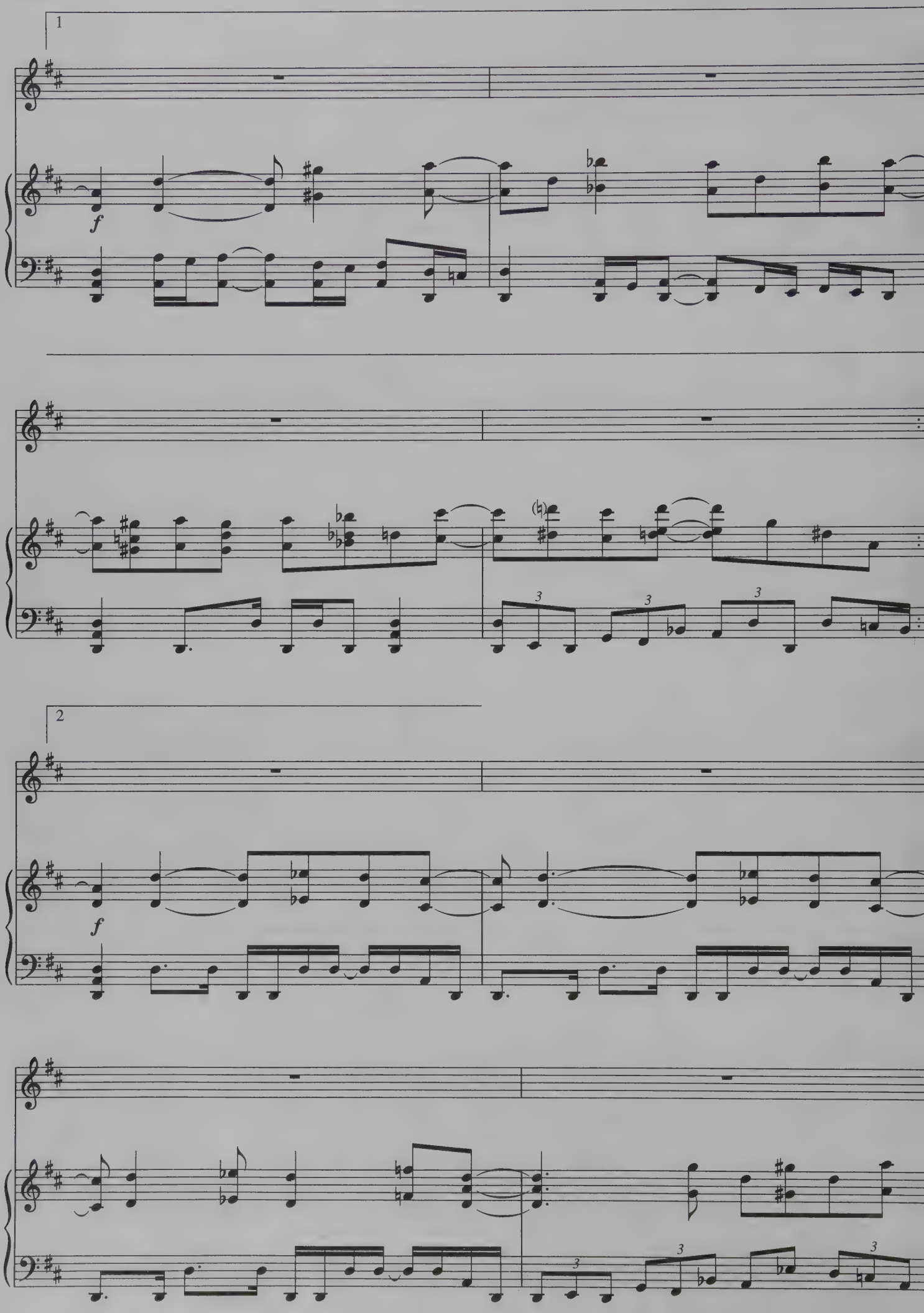
Words and Music by
ALANIS MORISSETTE

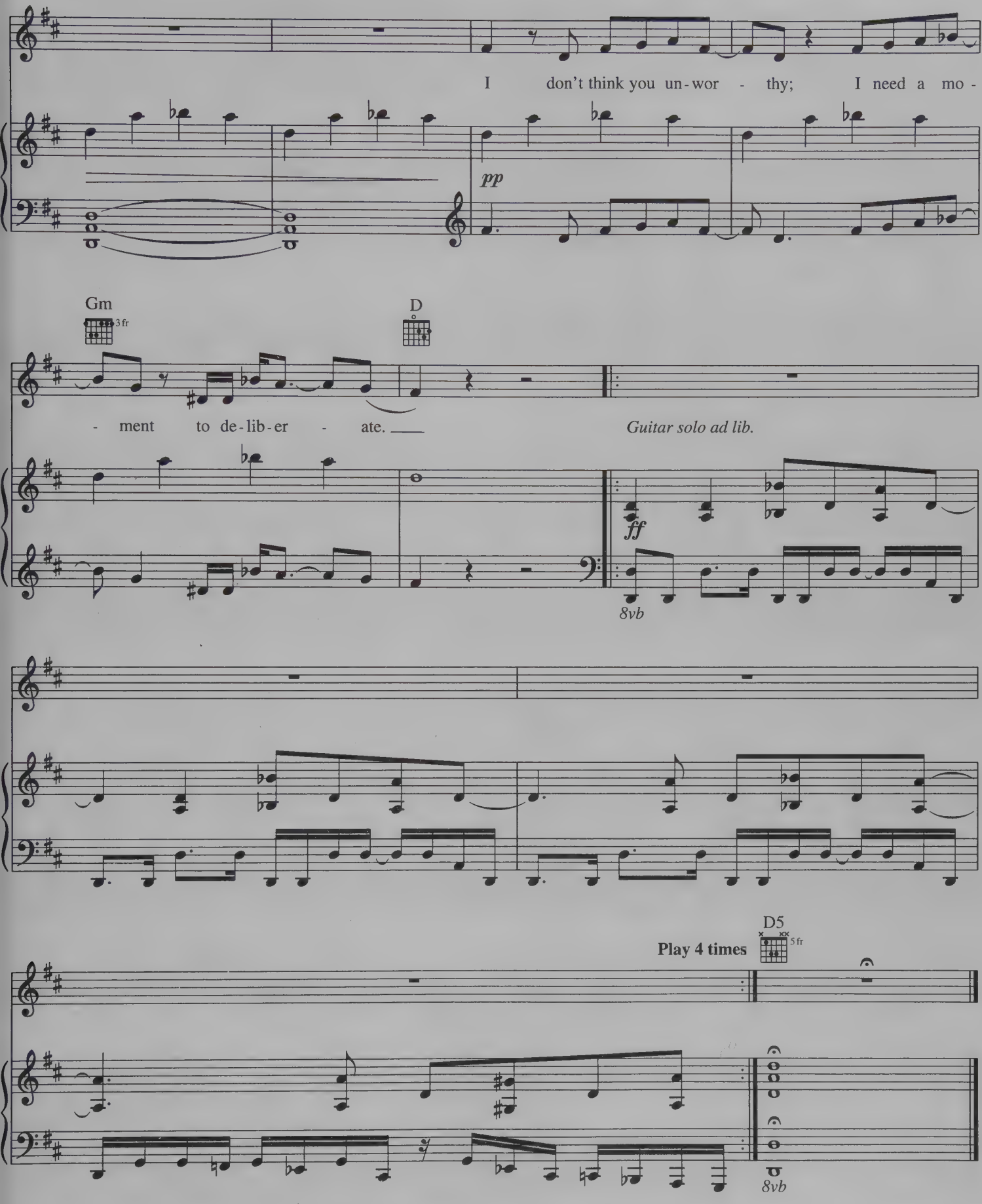


© 1998 Universal - MCA Music Publishing, A Division of Universal Studios, Inc. and 1974 Music
All Rights for 1974 Music Controlled and Administered by Universal - MCA Music Publishing,
a Division of Universal Studios, Inc.
All Rights Reserved


Gm
3fr
D
D7
want-ed an ob - ject to crave. But you, you're not al - lowed
G
D
you're un - in - vit - ed: an un - for - tu - nate slight.
D
Must be strange-ly ex - cit
Like an - y un - chart - ed ter
mp
mp - mf
Gm
3fr
D
- ing to watch the sto - ic squirm.
- ri - to - ry, I must seem great - ly in-trigu - ing.

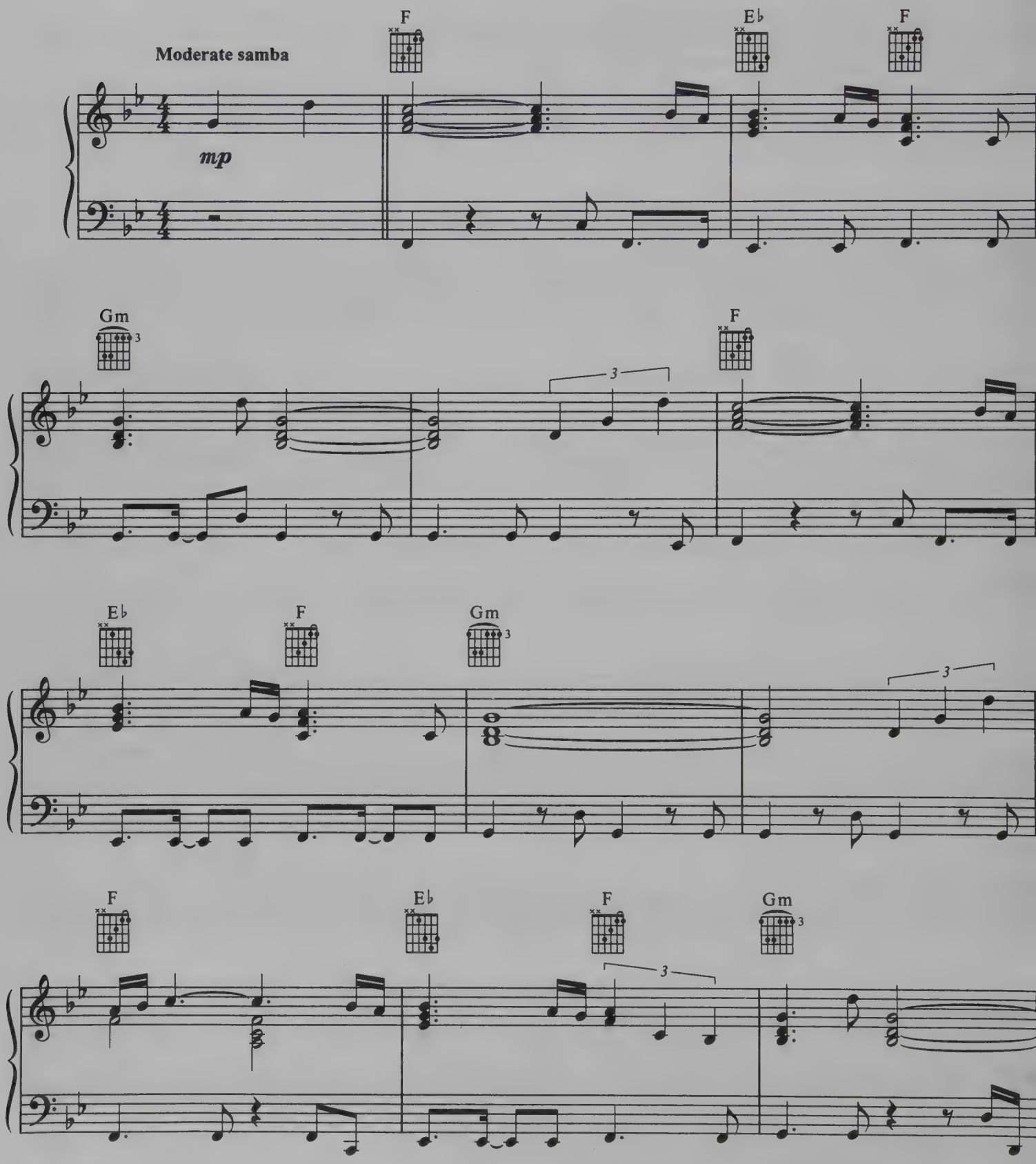

Must be some - what heart - en - ing to watch shep - herd
You speak of my love like you have ex - per -
Gm
3fr
D
meet shep - herd. But
- ienced love like mine be - fore. But
D7
G
you you're not al - lowed; you're un - in - vit -
this is not al - lowed; you're un - in - vit -
D
- ed: an un - for - tu - nate slight.
- ed: an un - for - tu - nate slight.


1
f
3
3
3
2
f
3
3
3

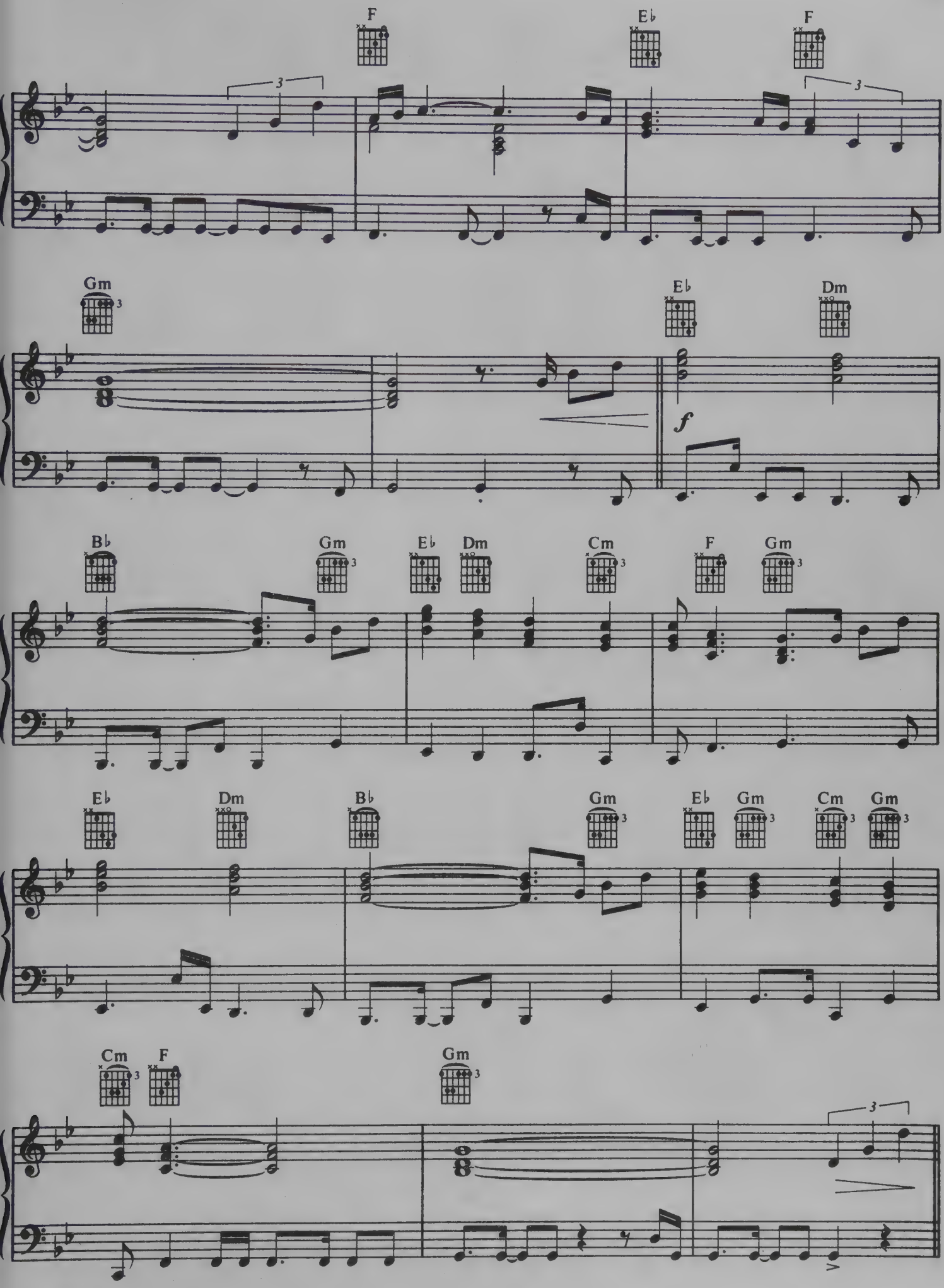

I don't think you un-wor - thy; I need a mo -
pp
Gm
3fr
D
- ment to de-lib-er - ate.
Guitar solo ad lib.
ff
8vb
D5
5fr
Play 4 times
8vb

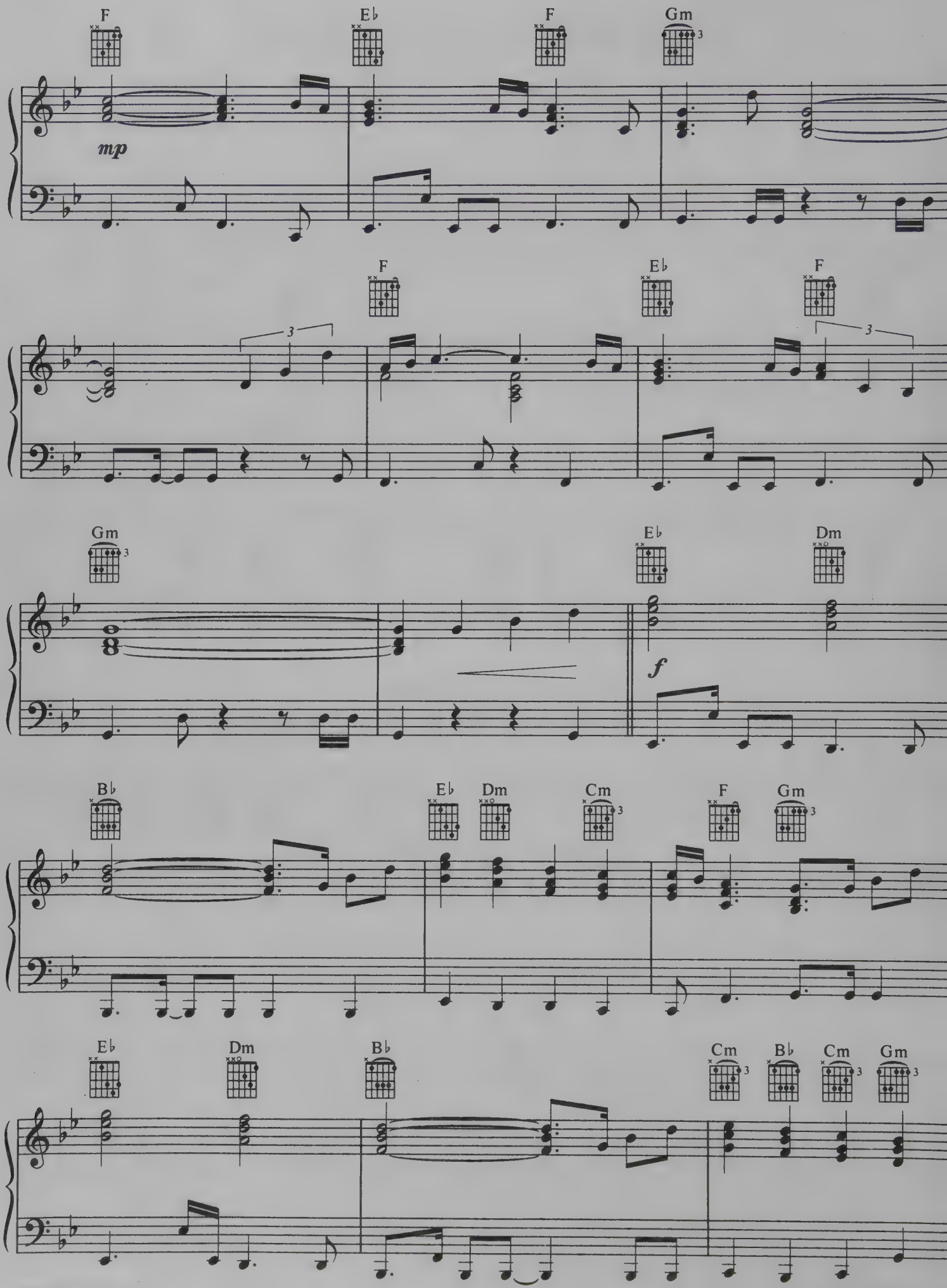
VICTORY CELEBRATION

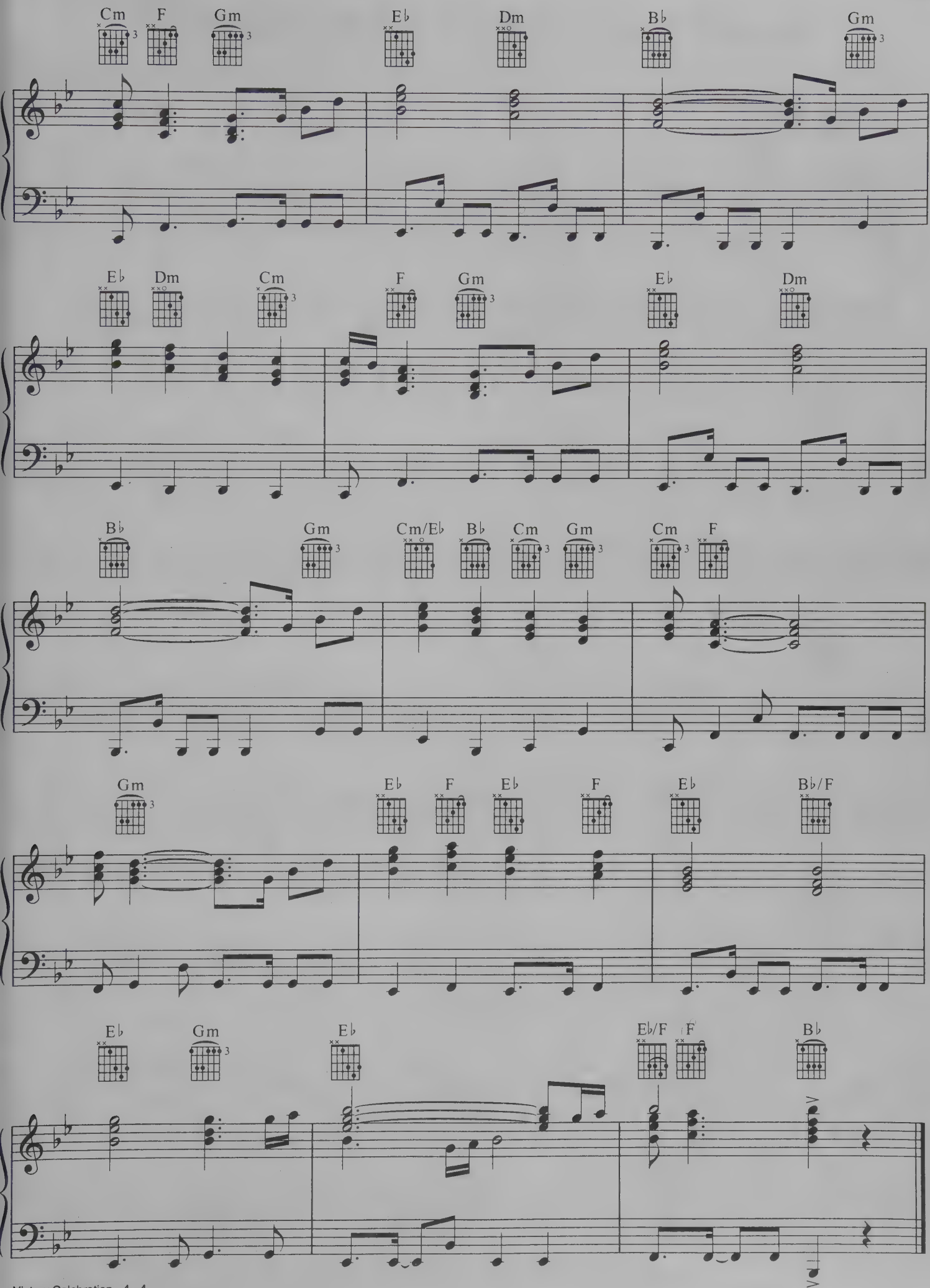
Music by
JOHN WILLIAMS



© 1997 BANTHA MUSIC
All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP.
All Rights Reserved

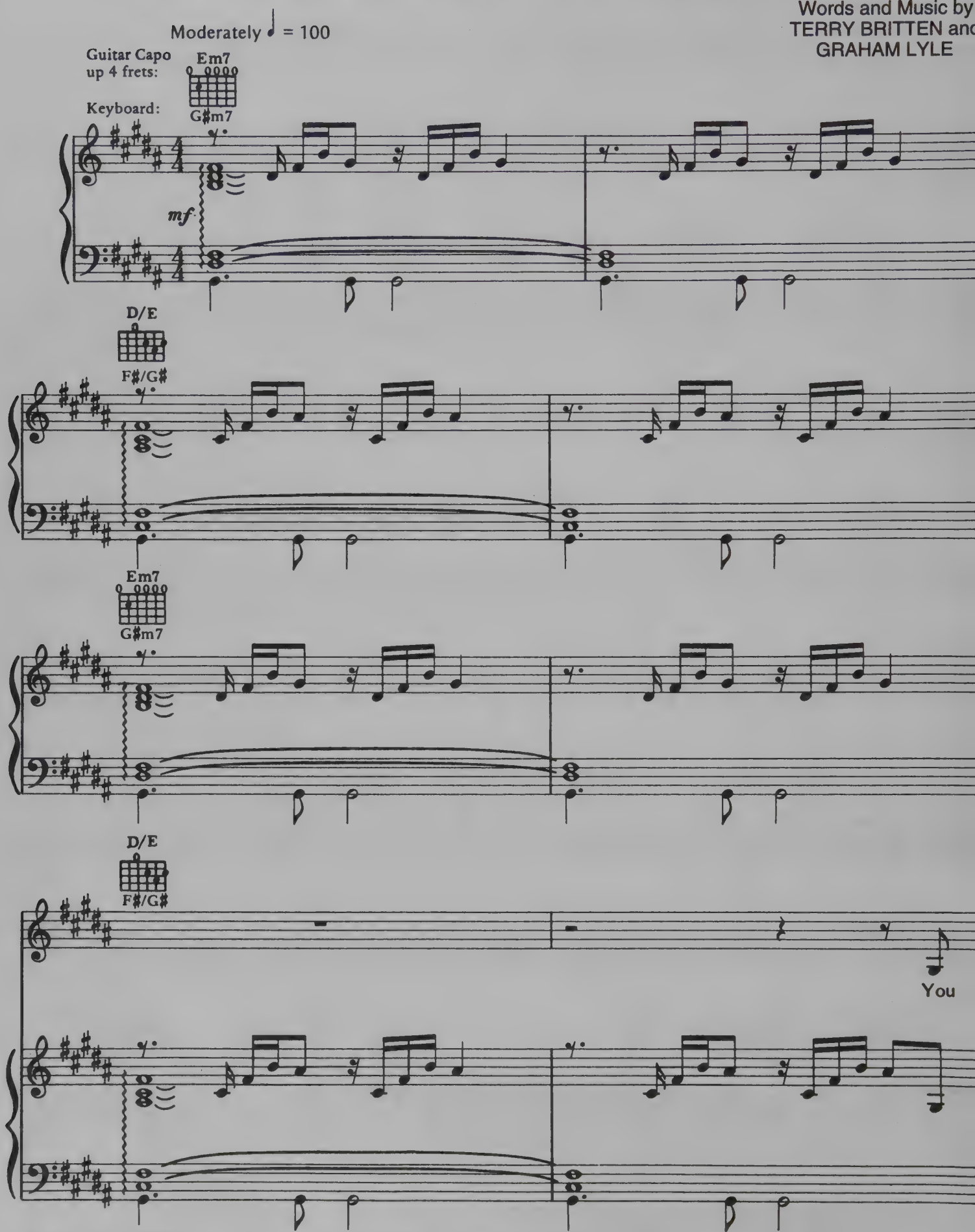

F
E♭
F
3
3
Gm
E♭
Dm
f
B♭
Gm
E♭
Dm
Cm
F
Gm
E♭
Dm
B♭
Gm
E♭
Gm
Cm
Gm
Cm
F
Gm
3


F
E♭
F
Gm
mp
F
E♭
F
3
3
Gm
E♭
Dm
f
B♭
E♭
Dm
Cm
F
Gm
E♭
Dm
B♭
Cm
B♭
Cm
Gm

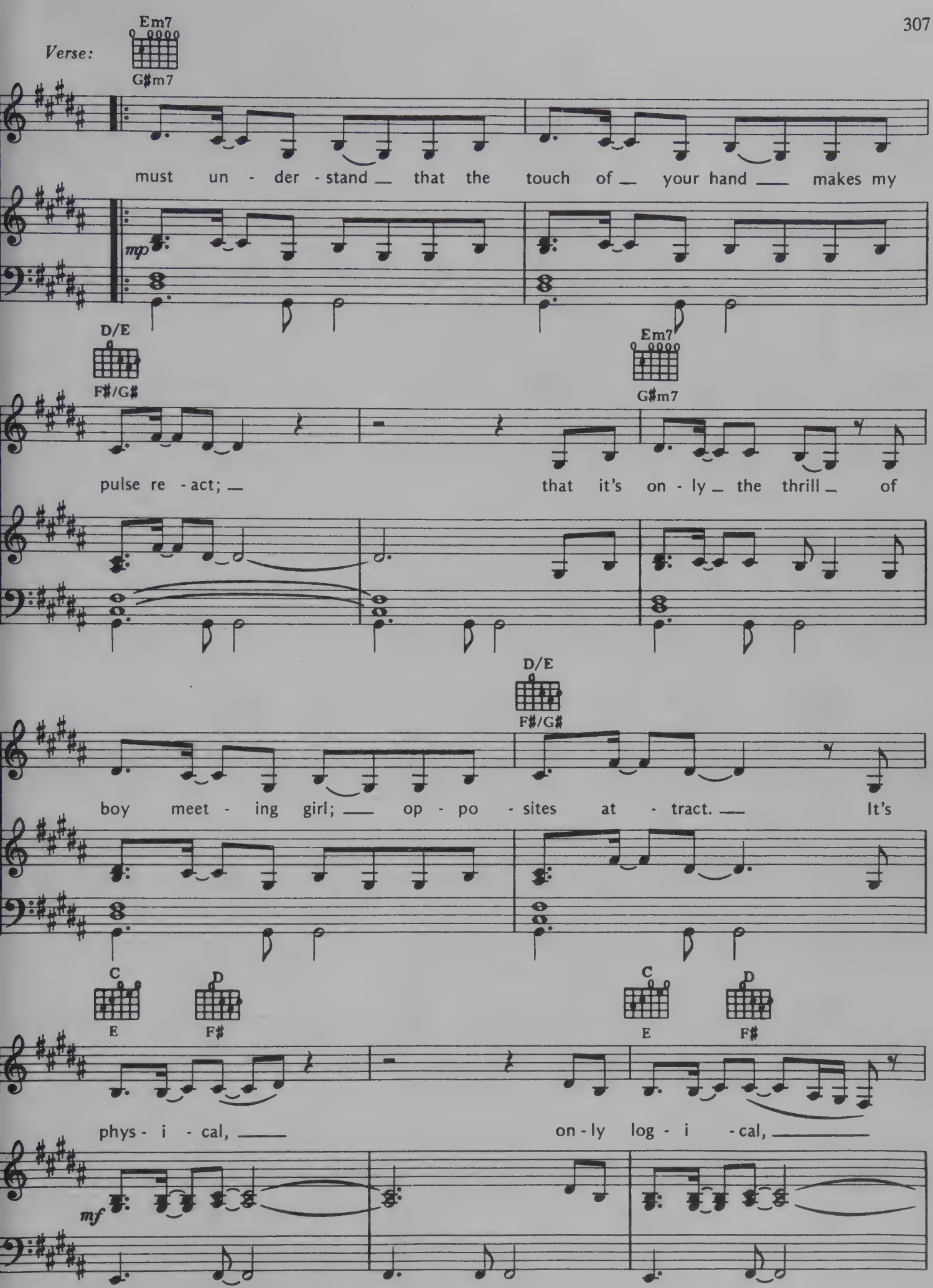

Cm F Gm E♭ Dm B♭ Gm
E♭ Dm Cm F Gm E♭ Dm
B♭ Gm Cm/E♭ B♭ Cm Gm Cm F
Gm E♭ F E♭ F E♭ B♭/F
E♭ Gm E♭ E♭/F F B♭

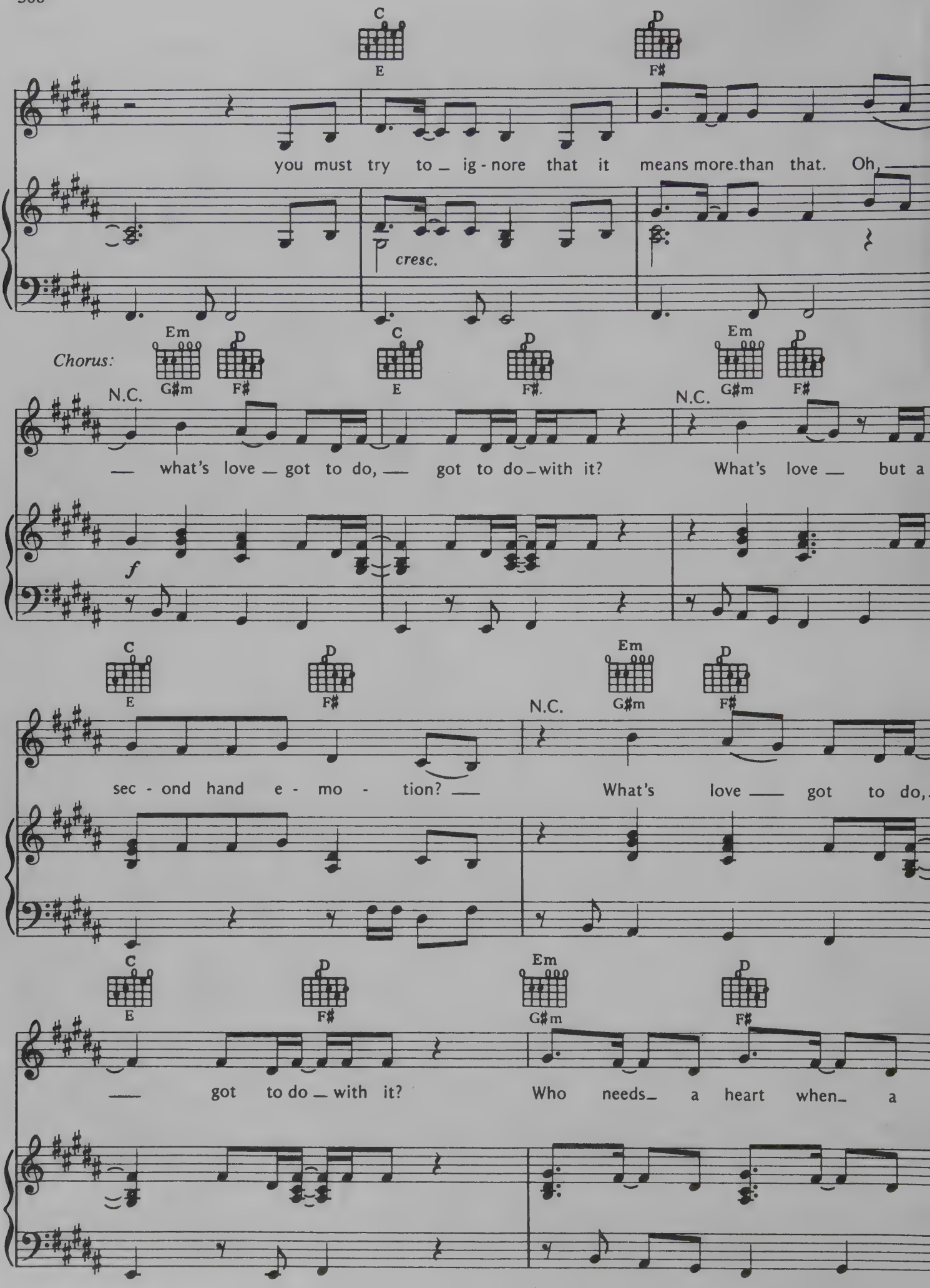
WHAT'S LOVE GOT TO DO WITH IT

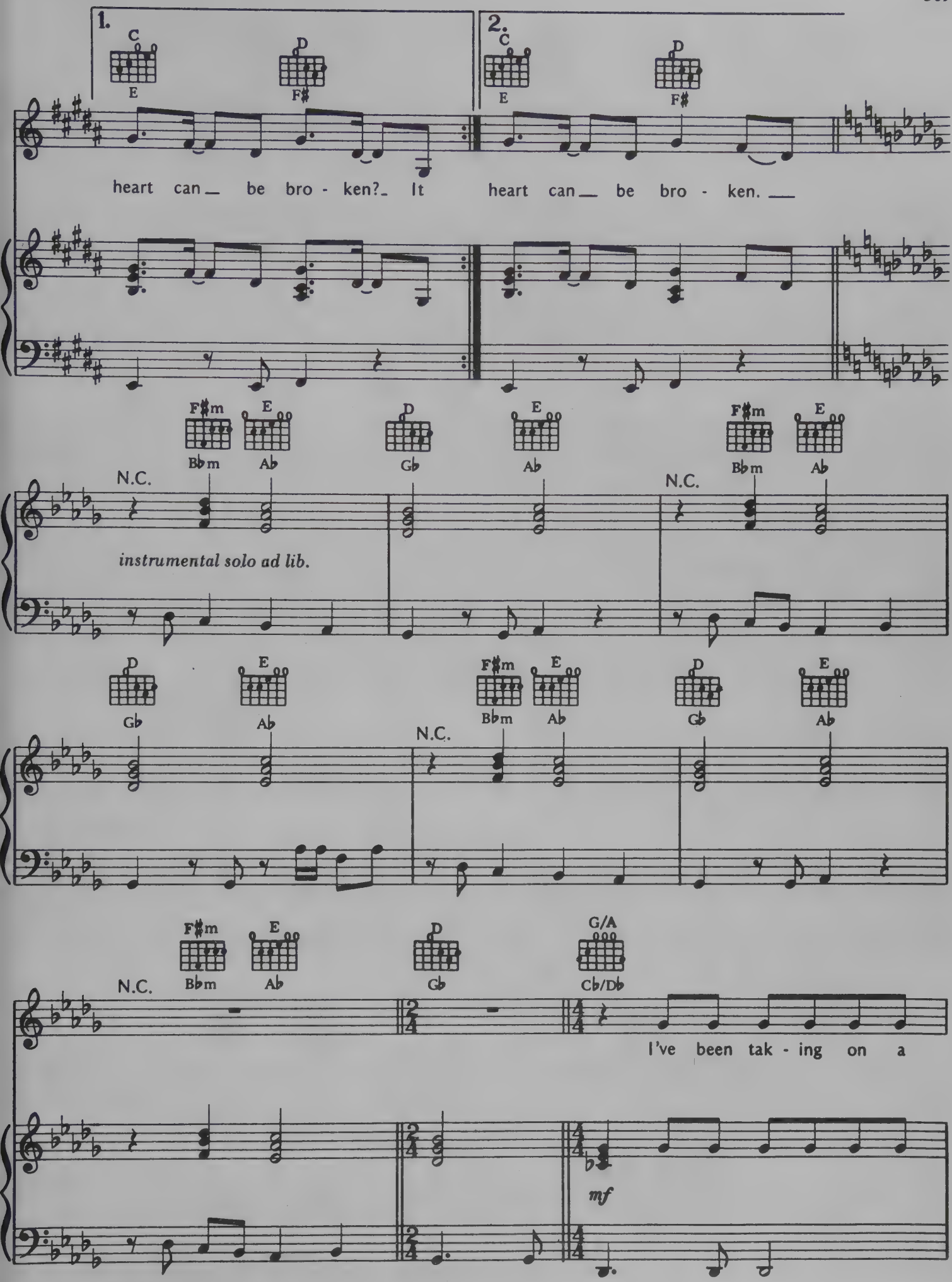
Words and Music by
TERRY BRITTEN and
GRAHAM LYLE

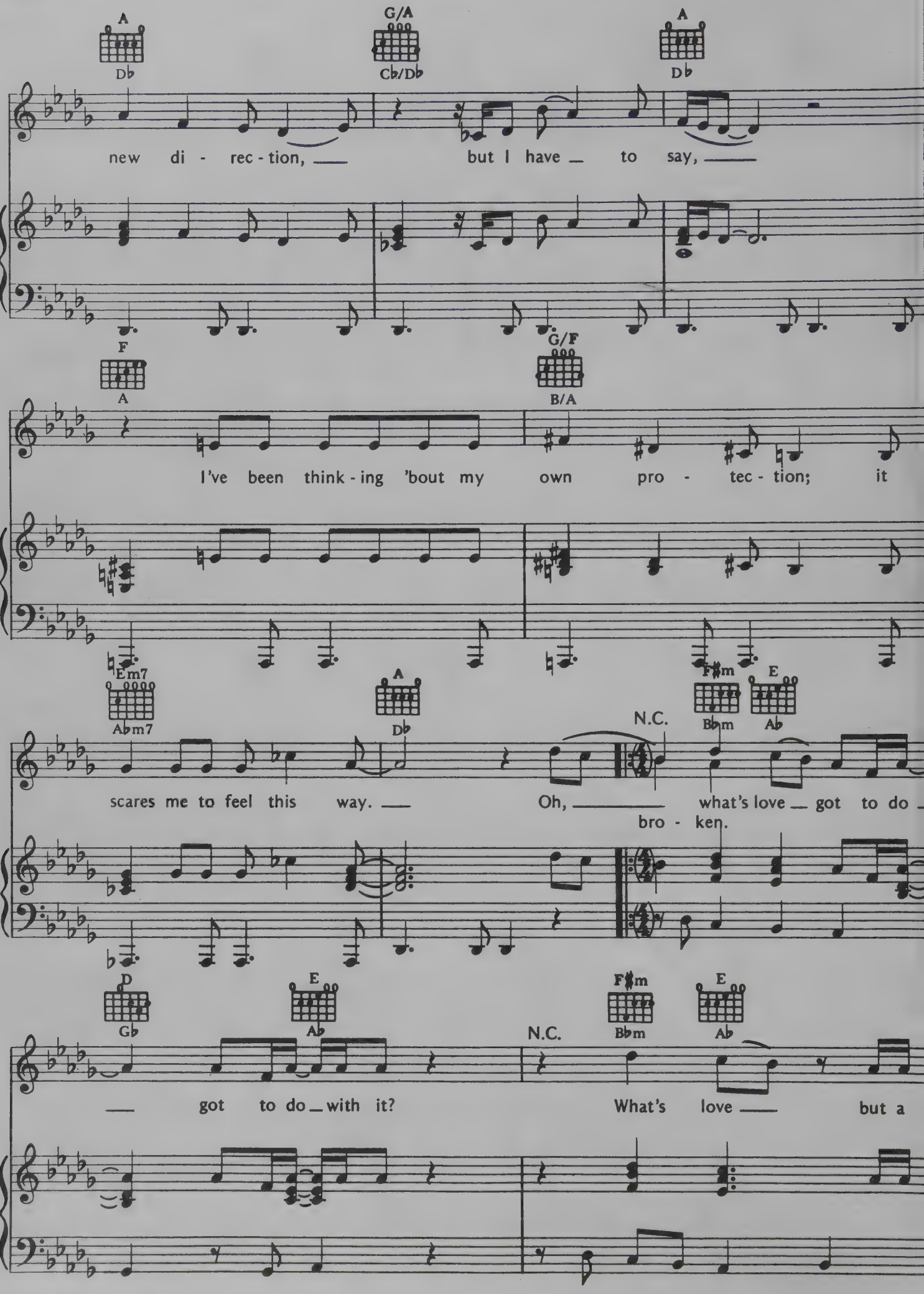


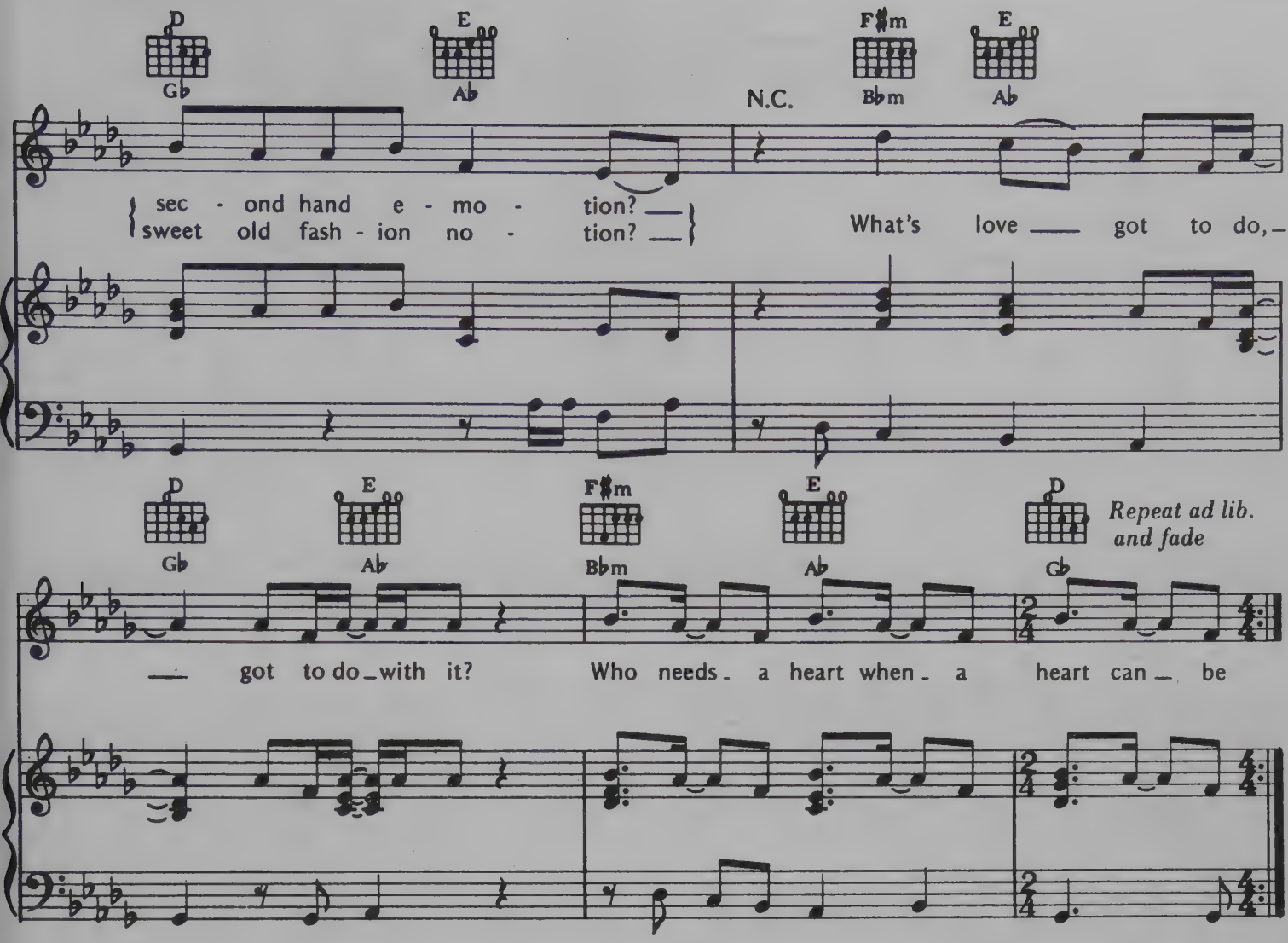
© 1984 MYAXE MUSIC LIMITED and GOOD SINGLE LIMITED
All Rights on behalf of MYAXE MUSIC LIMITED Administered by WB MUSIC CORP.
All Rights on behalf of GOOD SINGLE LIMITED Administered by IRVING MUSIC, INC. (BMI) in the U.S. and Canada
All Rights Reserved


Verse:
Em7
G♯m7
must un - der - stand that the touch of your hand makes my
mp
D/E
F♯/G♯
Em7
G♯m7
pulse re - act; that it's on - ly the thrill of
D/E
F♯/G♯
boy meet - ing girl; op - po - sites at - tract. It's
C
E
D
F♯
C
E
D
F♯
phys - i - cal, on - ly log - i - cal,
mf


C
E
D
F♯
you must try to _ ig - nore that it means more than that. Oh, —
cresc.
Chorus:
Em
G♯m
D
F♯
C
E
D
F♯
Em
G♯m
D
F♯
N.C.
— what's love _ got to do, — got to do _ with it?
N.C.
What's love — but a
f
C
E
D
F♯
Em
G♯m
D
F♯
N.C.
sec - ond hand e - mo - tion? —
What's love — got to do,
C
E
D
F♯
Em
G♯m
D
F♯
— got to do _ with it?
Who needs _ a heart when _ a


1.
C
E
D
F♯
2.
C
E
D
F♯
heart can be bro - ken? It
heart can be bro - ken.
F♯m
B♭m
E
A♭
D
G♭
E
A♭
N.C.
instrumental solo ad lib.
N.C.
F♯m
B♭m
E
A♭
D
G♭
E
A♭
N.C.
F♯m
B♭m
E
A♭
D
G♭
E
A♭
N.C.
F♯m
B♭m
E
A♭
D
G♭
G/A
C♭/D♭
I've been tak - ing on a
mf


A
Db
G/A
Cb/Db
A
Db
new di - rec - tion, ___ but I have _ to say, ___
F
A
G/F
B/A
I've been think - ing 'bout my own pro - tec - tion; it
Em7
Abm7
A
Db
F#m
Bbm
E
Ab
N.C.
scares me to feel this way. ___ Oh, ___ what's love _ got to do _
bro - ken.
D
Gb
E
Ab
F#m
Bbm
E
Ab
N.C.
___ got to do _ with it? What's love ___ but a



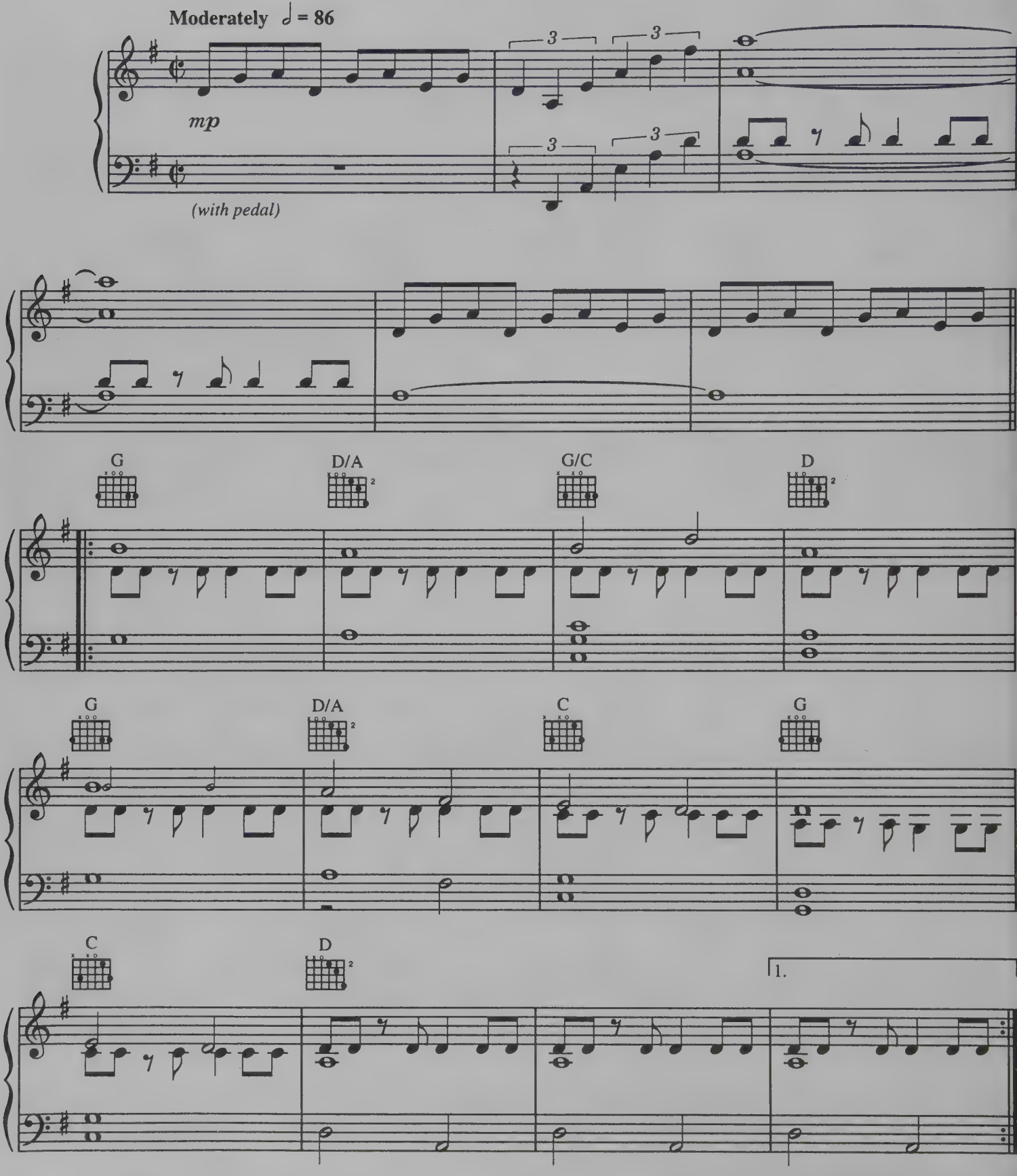
Verse 2:
It may seem to you
That I'm acting confused
When you're close to me.
If I tend to look dazed,
I read it some place;
I've got cause to be.
There's a name for it,
There's a phrase that fits,
But whatever the reason,
You do it for me.

(To Chorus)

From the Twentieth Century Fox Feature Film "NELL"

WELCOME TO ROBBINSVILLE

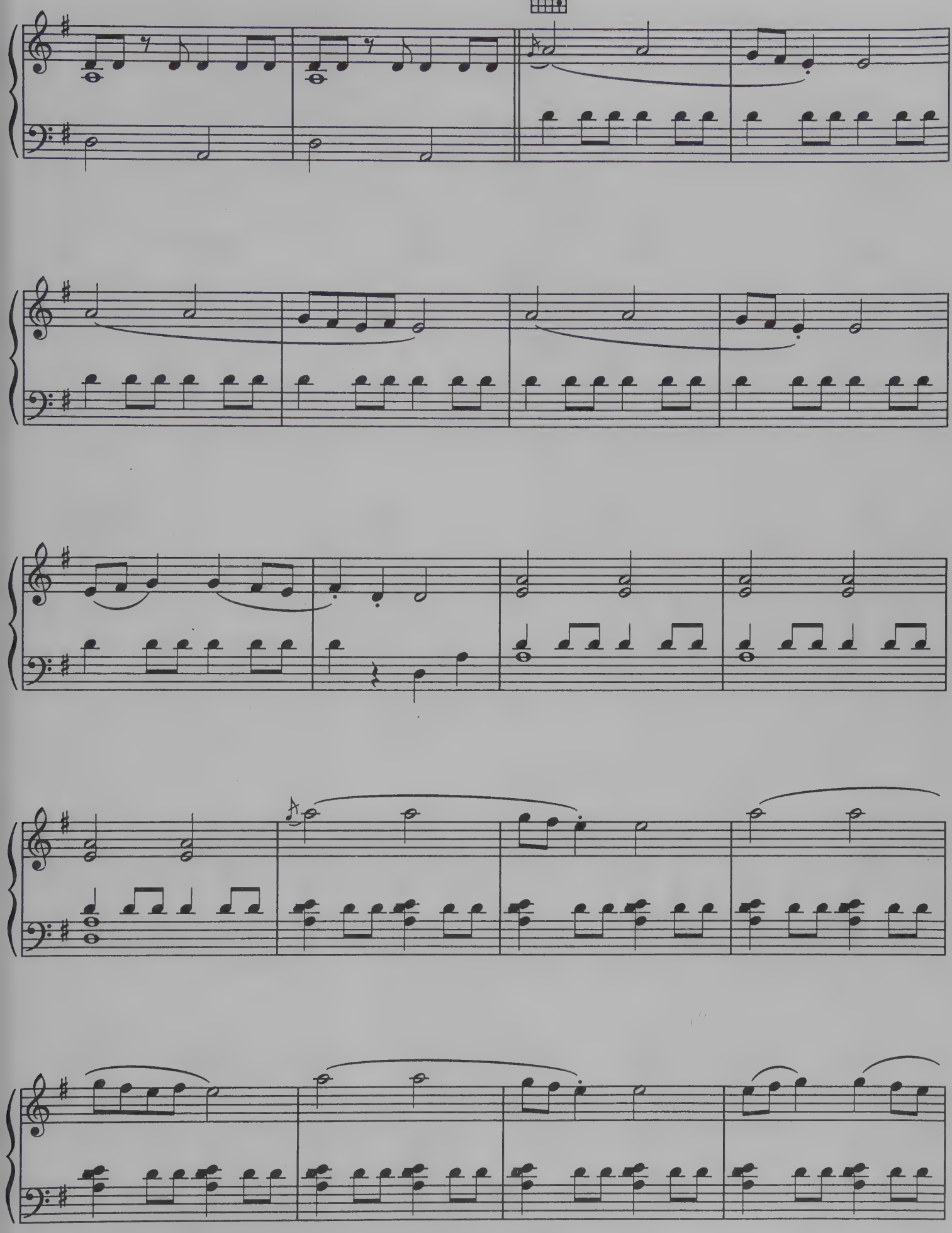
Composed by
MARK ISHAM

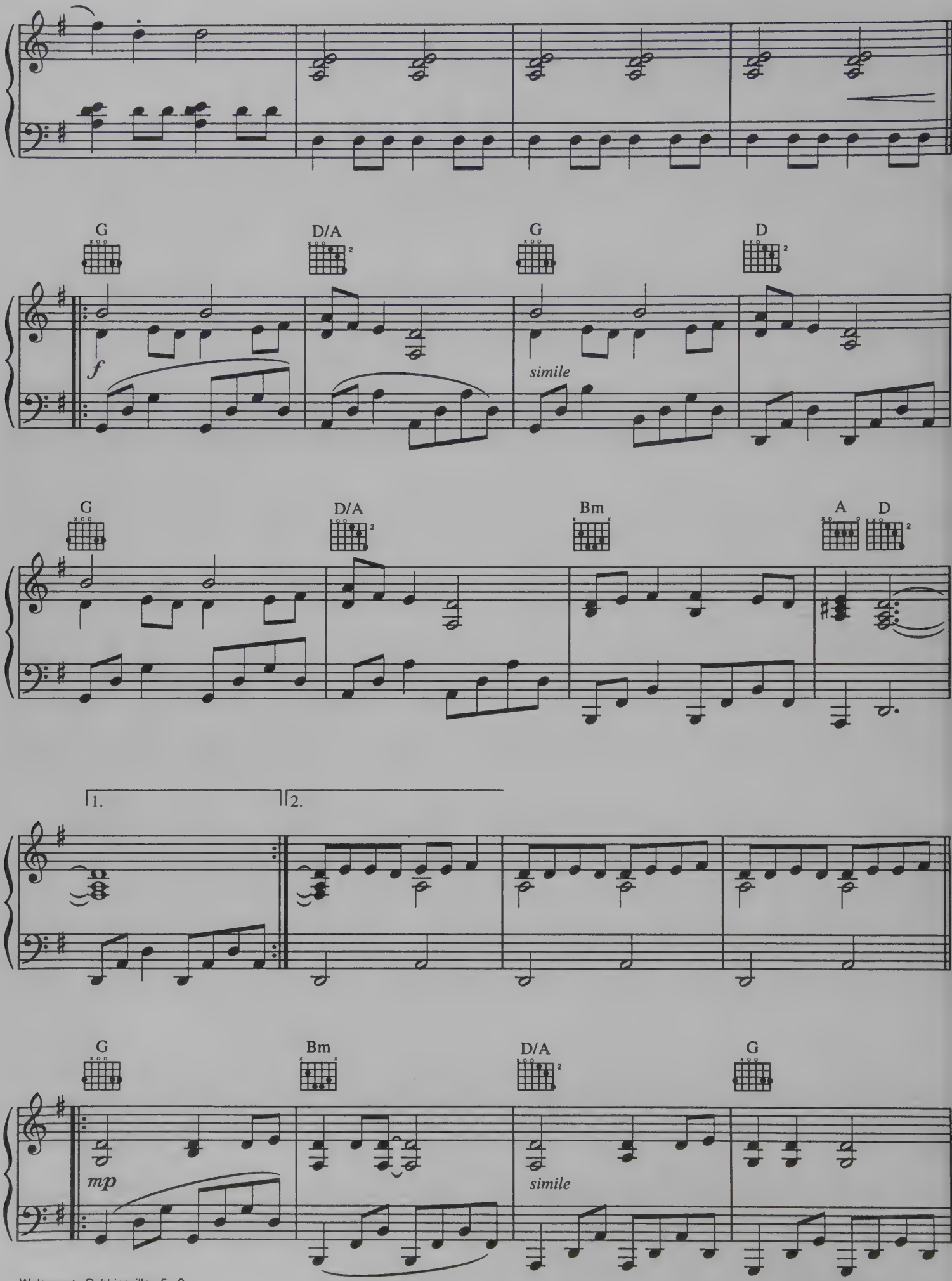


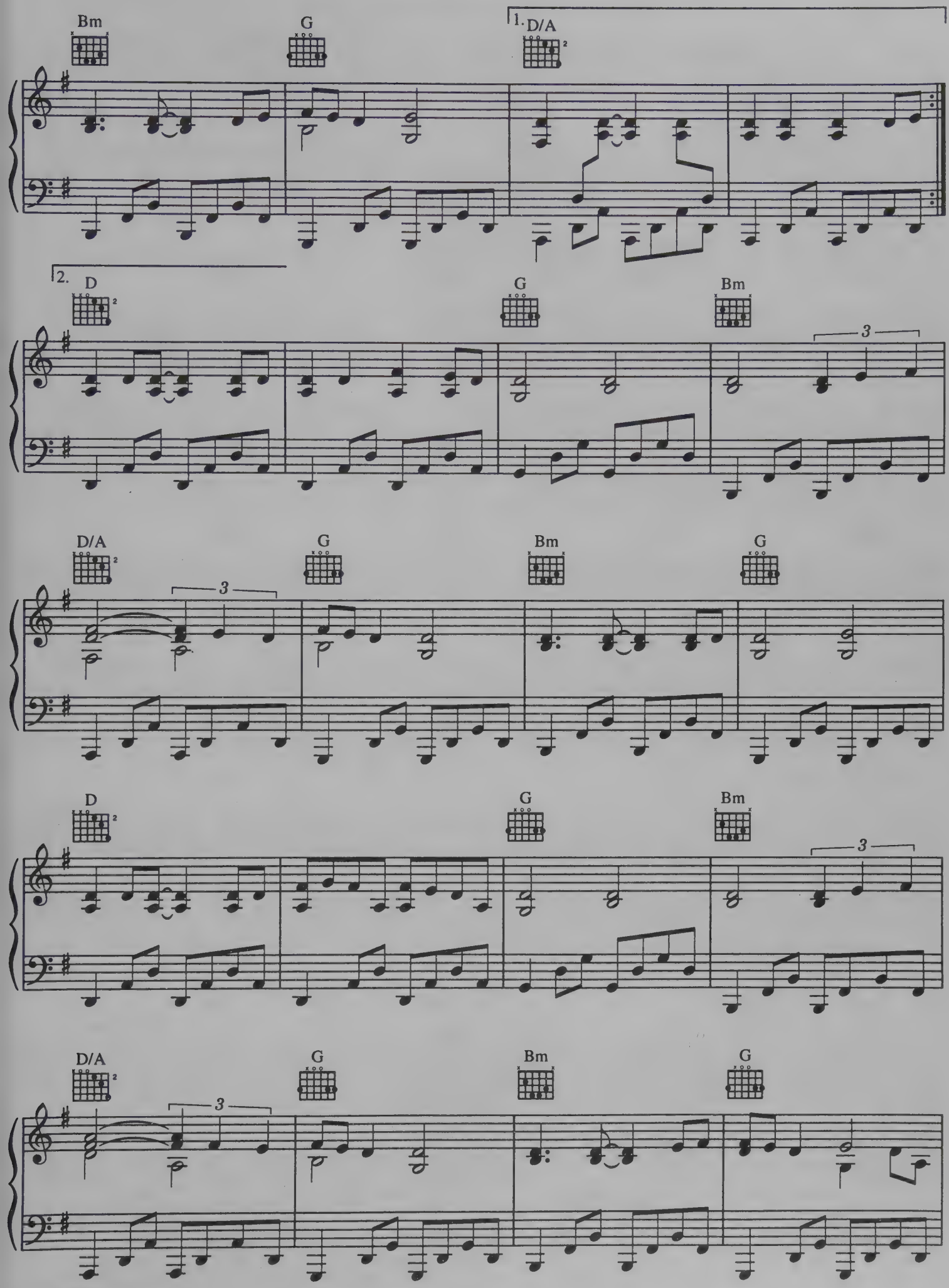
© 1994 TCF MUSIC PUBLISHING, INC. (ASCAP)
All Rights Reserved

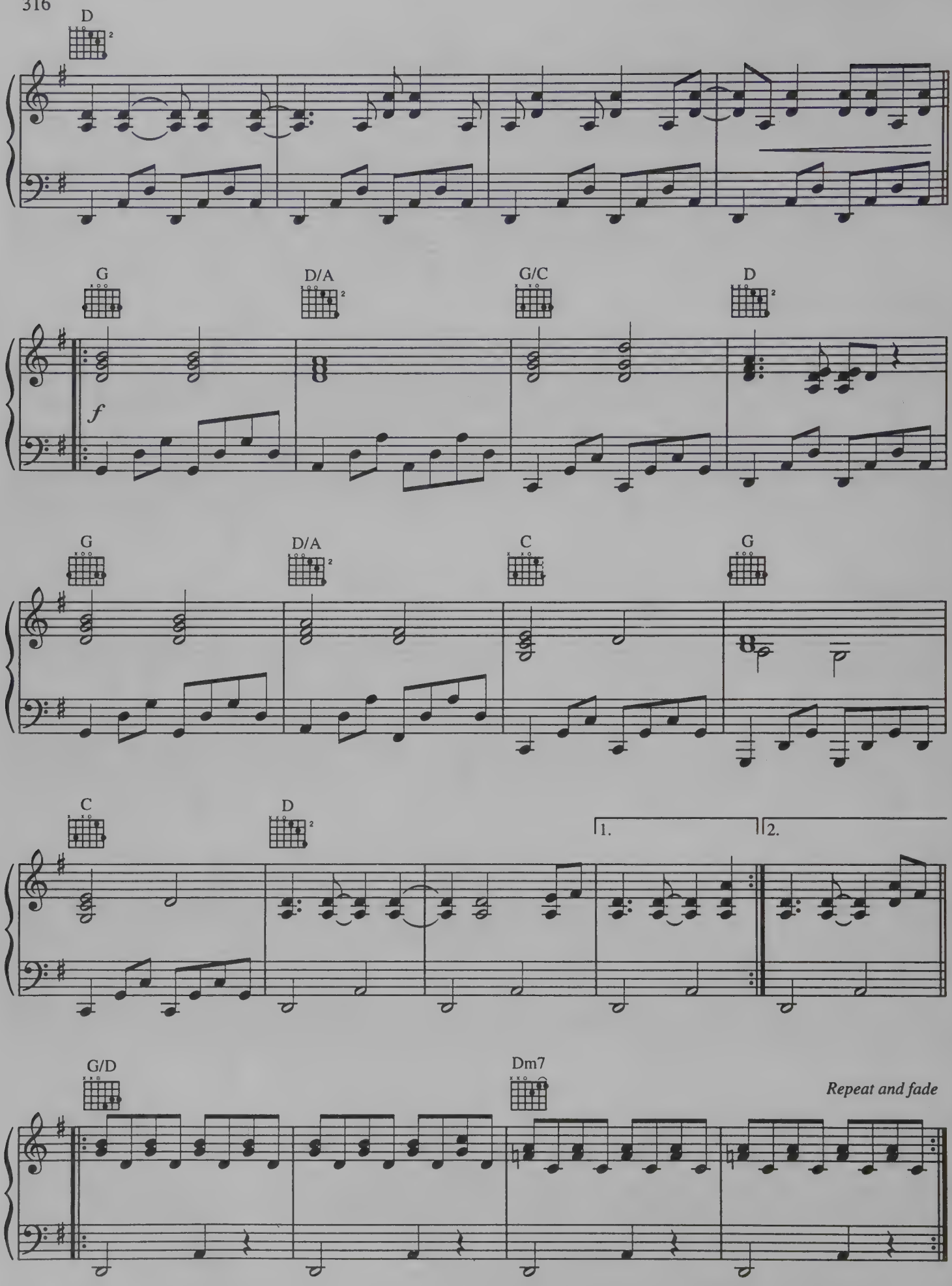
2.

D2




G
D/A
G
D
f
simile
G
D/A
Bm
A
D
1.
2.
G
Bm
D/A
G
mp
simile

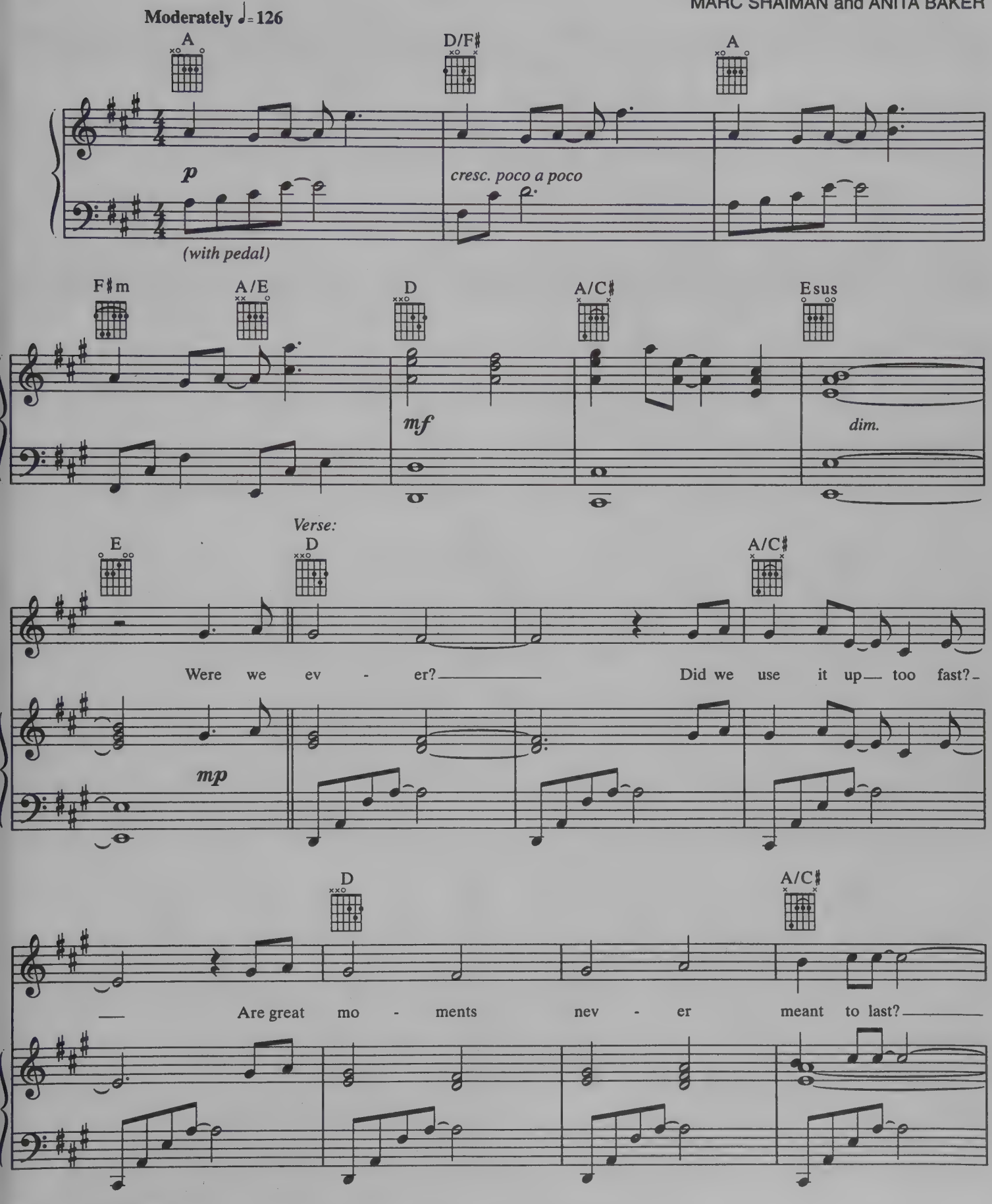

Bm
G
1. D/A
2. D
G
Bm
3
D/A
G
Bm
G
3
D
G
Bm
3
D/A
G
Bm
G
3


D
G
D/A
G/C
D
f
G
D/A
C
G
C
D
1.
2.
G/D
Dm7
Repeat and fade

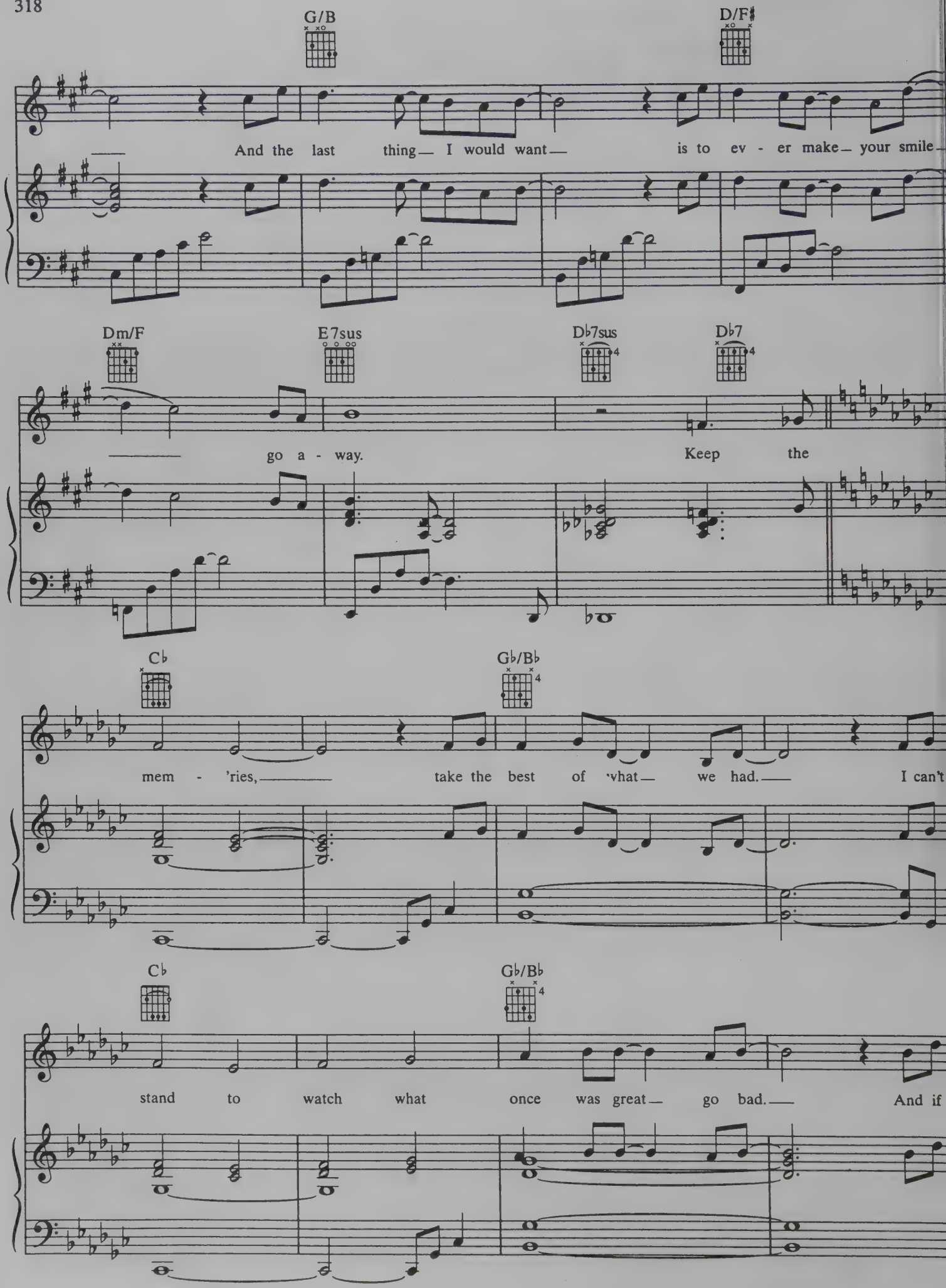
From the Motion Picture "FORGET PARIS"

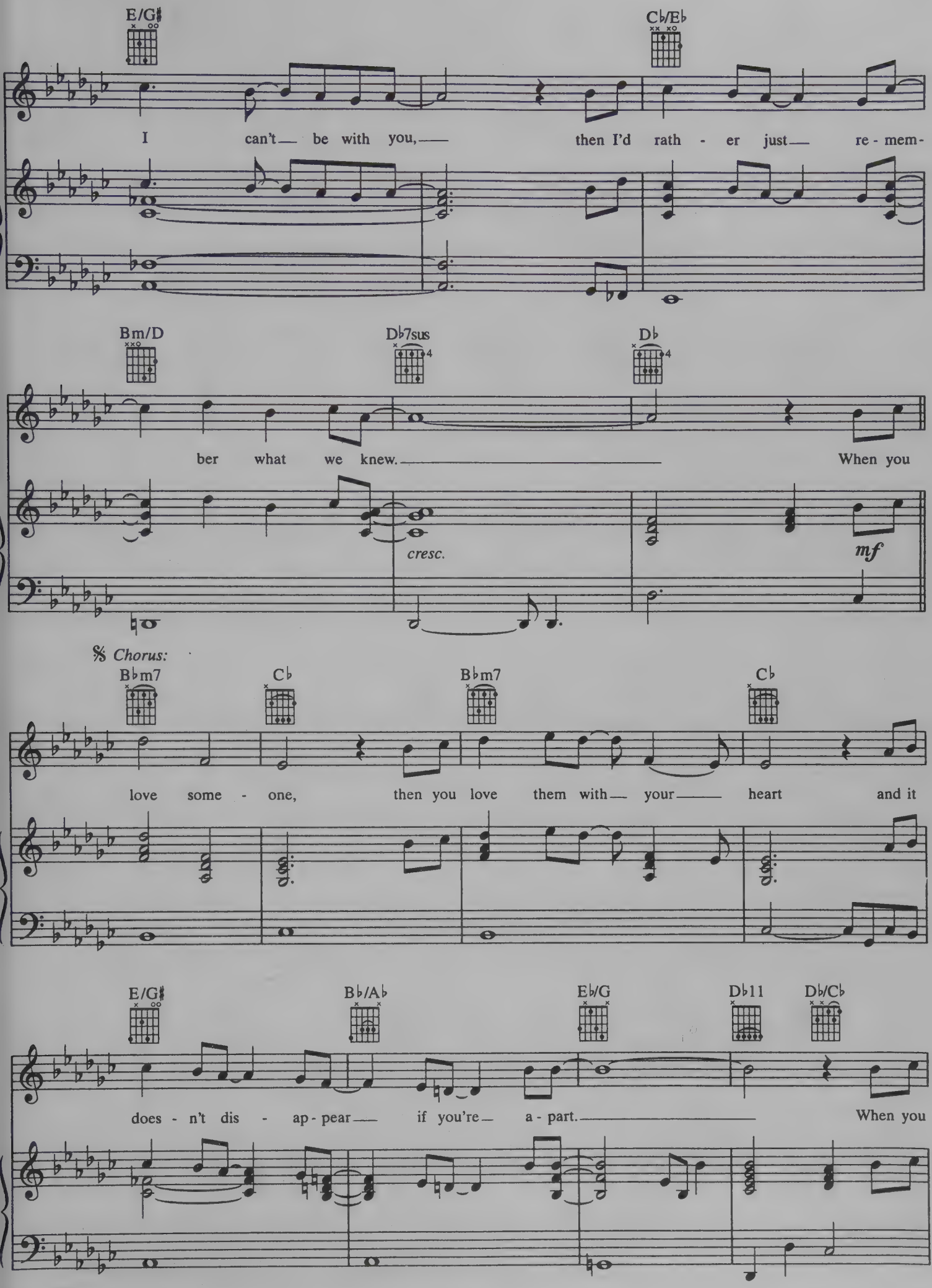
WHEN YOU LOVE SOMEONE

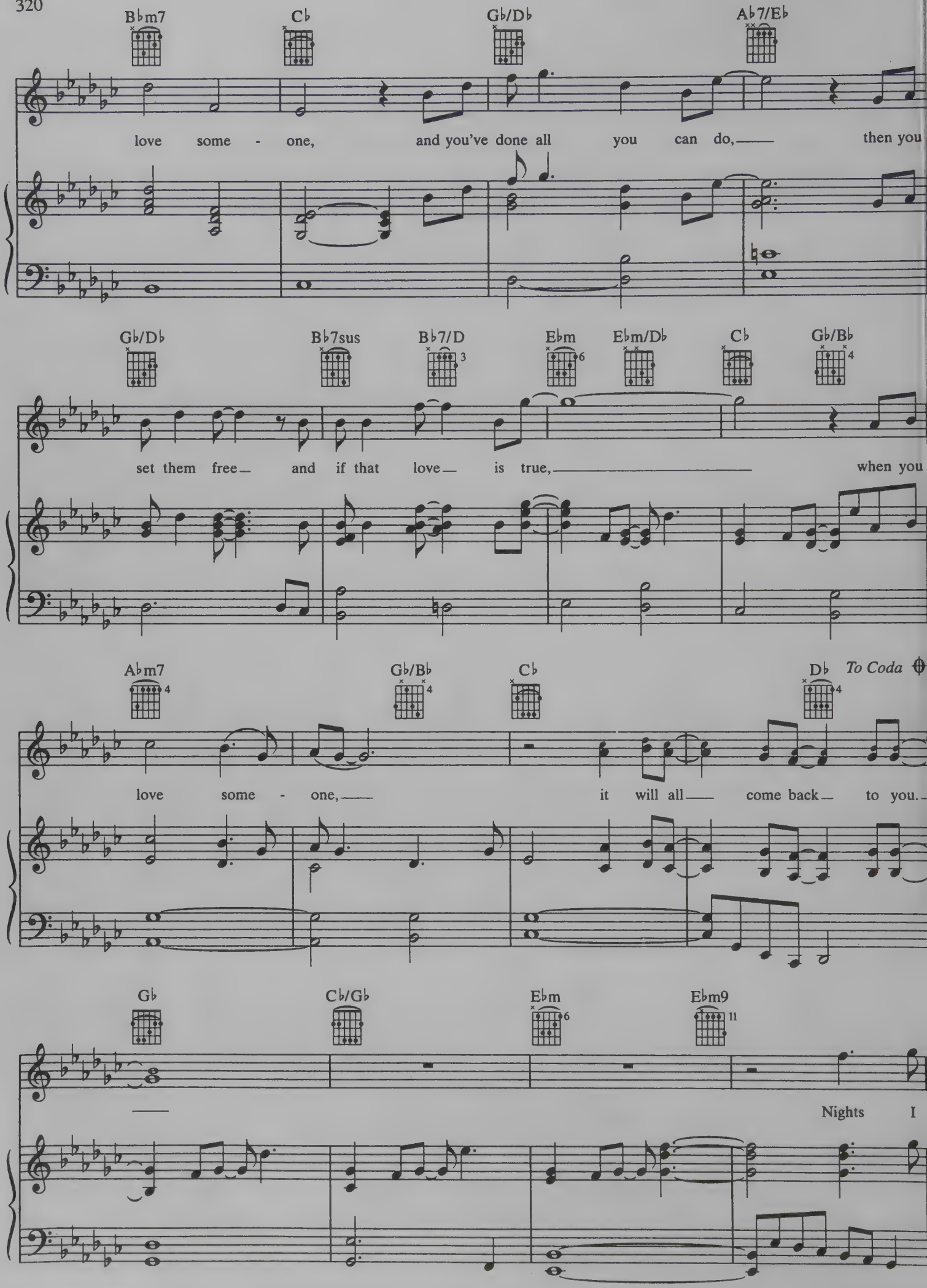
Words and Music by
CAROLE BAYER SAGER,
MARC SHAIMAN and ANITA BAKER

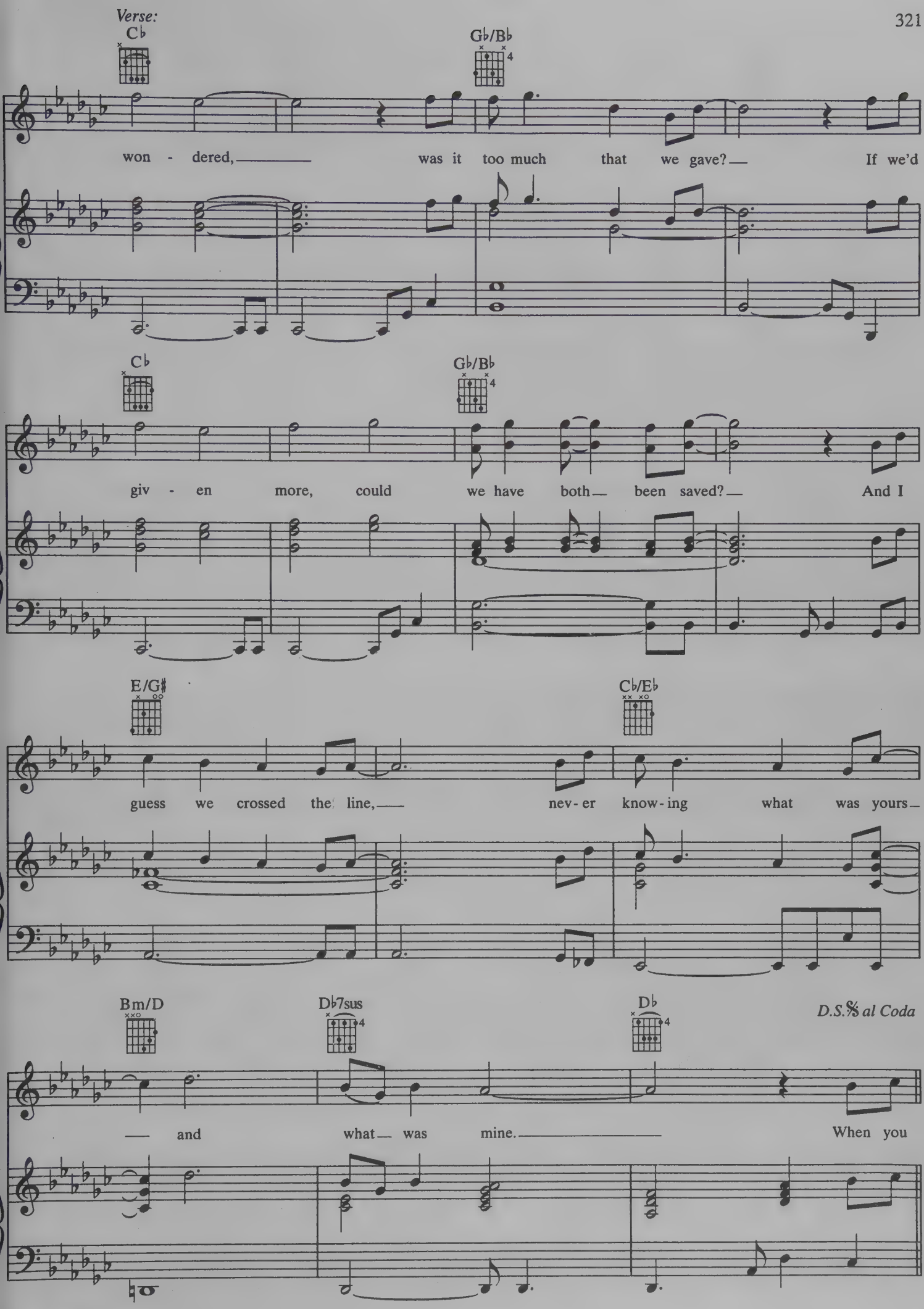


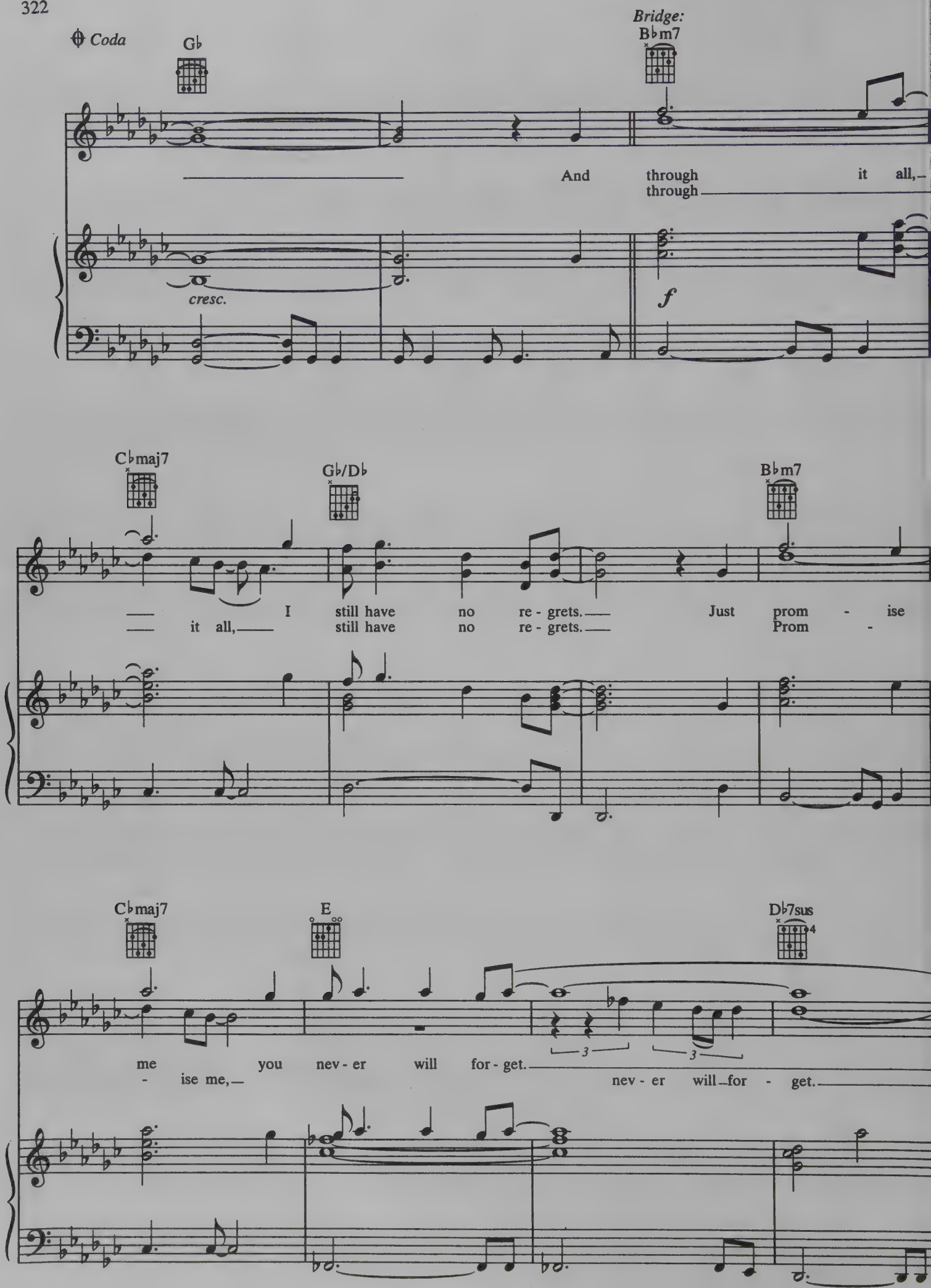
© 1995 HAZEN MUSIC/WINDING BROOK WAY MUSIC (ASCAP)/
BEVERLY DRIVE MUSIC/ALL ABOUT ME MUSIC (BMI)
All Rights Reserved

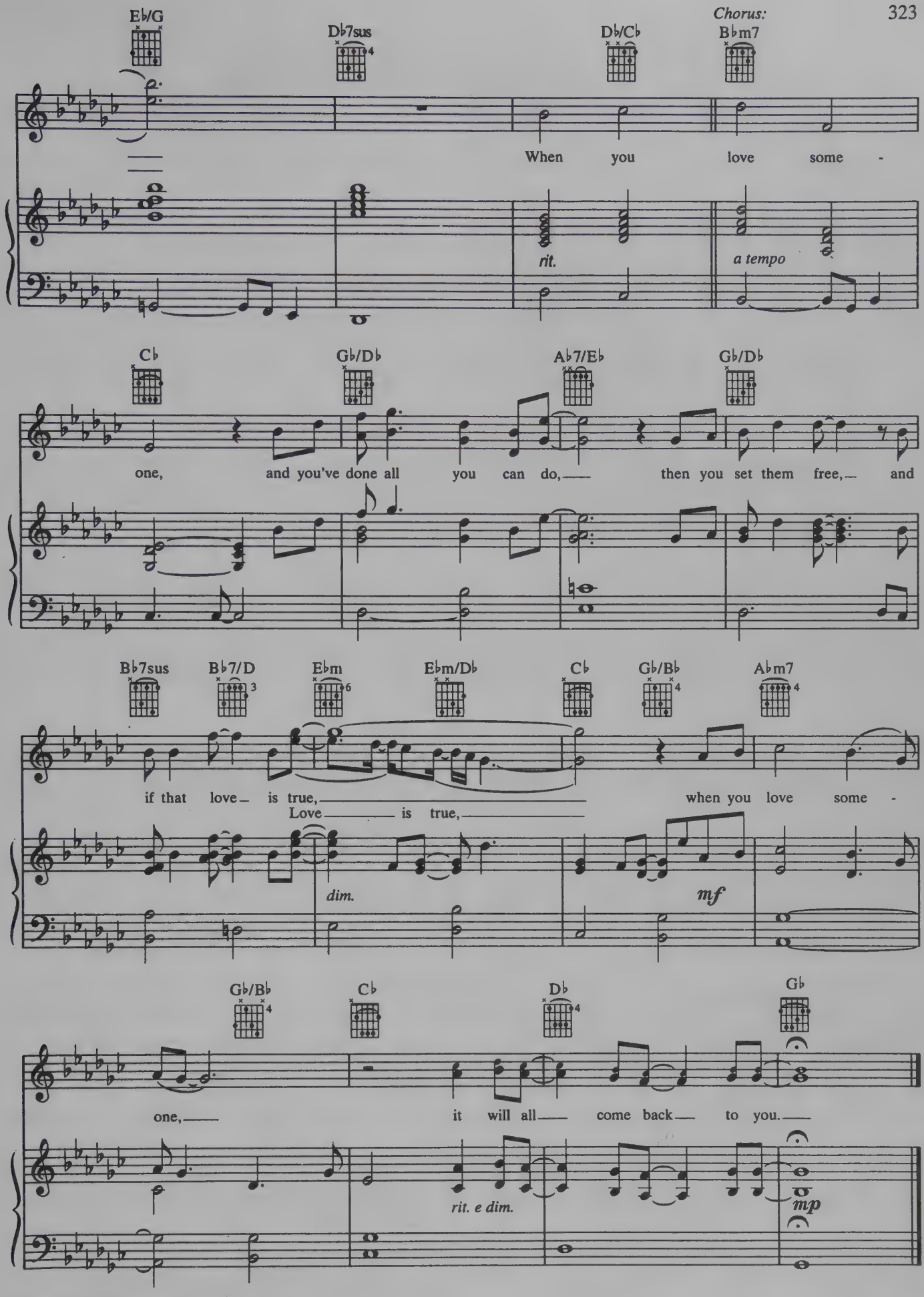

G/B
D/F♯
And the last thing— I would want— is to ev - er make— your smile—
Dm/F
E7sus
D♭7sus
D♭7
go a - way. Keep the
C♭
G♭/B♭
mem - 'ries, take the best of 'vhat— we had.— I can't
C♭
G♭/B♭
stand to watch what once was great— go bad.— And if


E/G♯
C♭/E♭
I can't be with you, then I'd rath - er just re - mem-
Bm/D
D♭7sus
D♭
ber what we knew. When you
cresc.
mf
𝄋 Chorus:
B♭m7
C♭
B♭m7
C♭
love some - one, then you love them with your heart and it
E/G♯
B♭/A♭
E♭/G
D♭11
D♭/C♭
does - n't dis - ap - pear if you're a - part. When you


B♭m7
C♭
G♭/D♭
A♭7/E♭
love some - one, and you've done all you can do, then you
G♭/D♭
B♭7sus
B♭7/D
E♭m
E♭m/D♭
C♭
G♭/B♭
set them free and if that love is true, when you
A♭m7
G♭/B♭
C♭
D♭
To Coda
love some - one, it will all come back to you.
G♭
C♭/G♭
E♭m
E♭m9
Nights I


Verse:
C♭
G♭/B♭
won - dered, — was it too much that we gave? — If we'd
C♭
G♭/B♭
giv - en more, could we have both — been saved? — And I
E/G♯
C♭/E♭
guess we crossed the line, — nev - er know - ing what was yours —
B♭m/D
D♭7sus
D♭
D.S.𝄋 al Coda
— and what — was mine. — When you


Coda
G♭
Bridge:
B♭m7
And through it all,
through
cresc.
f
C♭maj7
G♭/D♭
B♭m7
I still have no re - grets. Just prom - ise
it all, still have no re - grets. Prom -
C♭maj7
E
D♭7sus
me you nev - er will for - get.
- ise me, nev - er will for - get.
3
3


Chorus:
E♭/G
D♭7sus
D♭/C♭
B♭m7
When you love some -
rit.
a tempo
C♭
G♭/D♭
A♭7/E♭
G♭/D♭
one, and you've done all you can do, then you set them free, and
B♭7sus
B♭7/D
E♭m
E♭m/D♭
C♭
G♭/B♭
A♭m7
if that love is true,
Love is true,
when you love some -
dim.
mf
G♭/B♭
C♭
D♭
G♭
one,
it will all come back to you.
rit. e dim.
mp

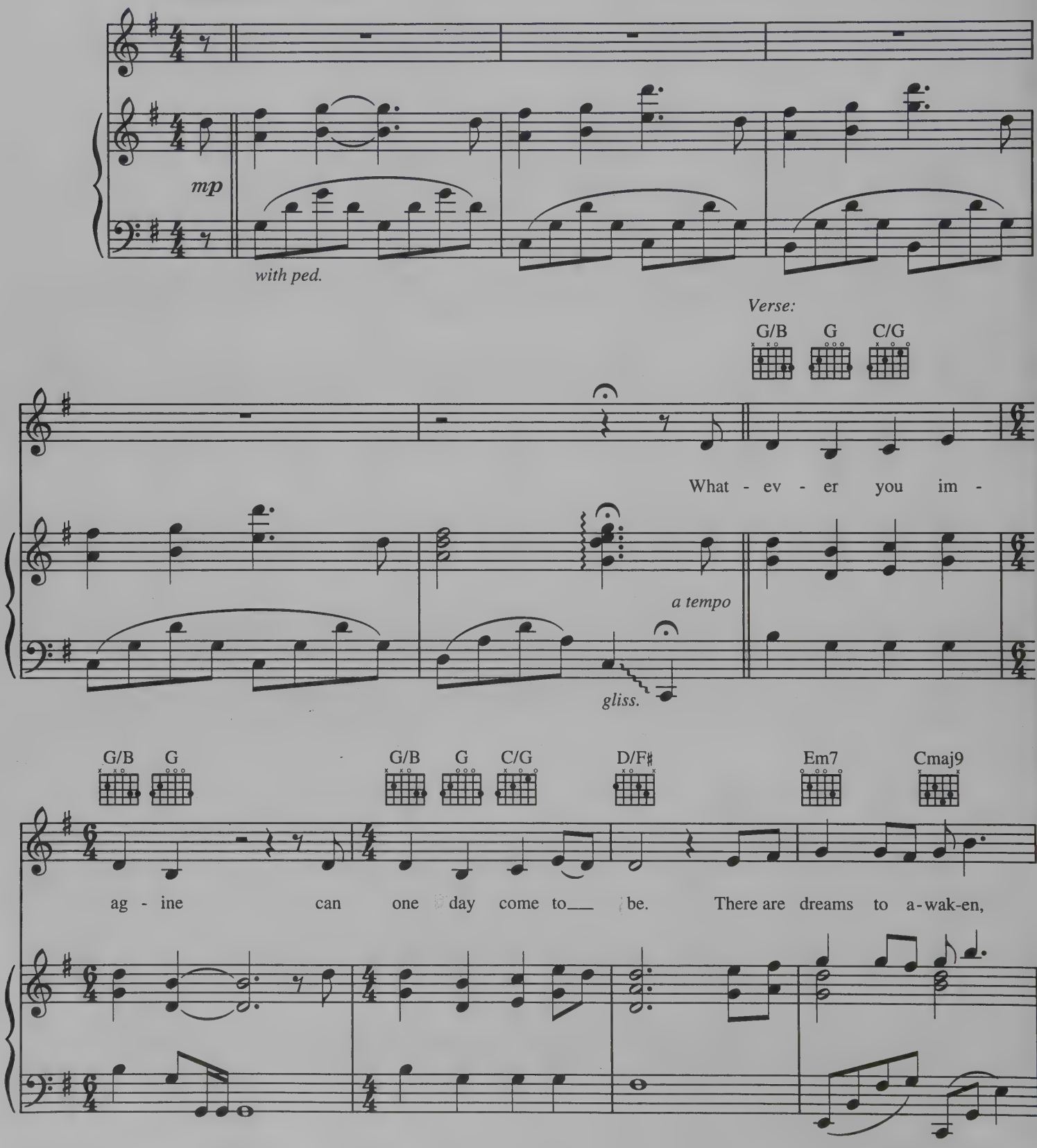
From the Motion Picture "THE PAGEMASTER"

WHATEVER YOU IMAGINE

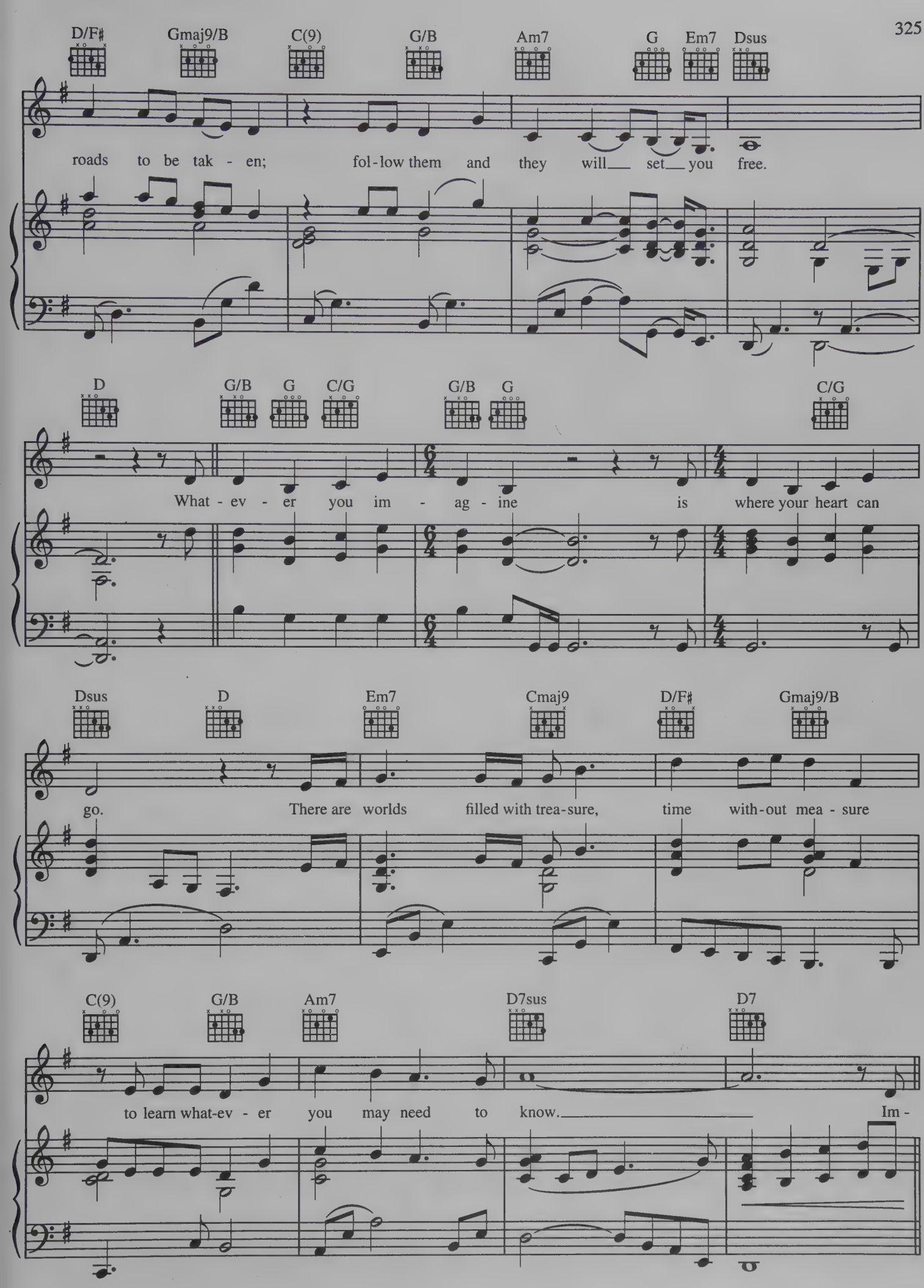
Lyric by
CYNTHIA WEIL

Music by
BARRY MANN and
JAMES HORNER

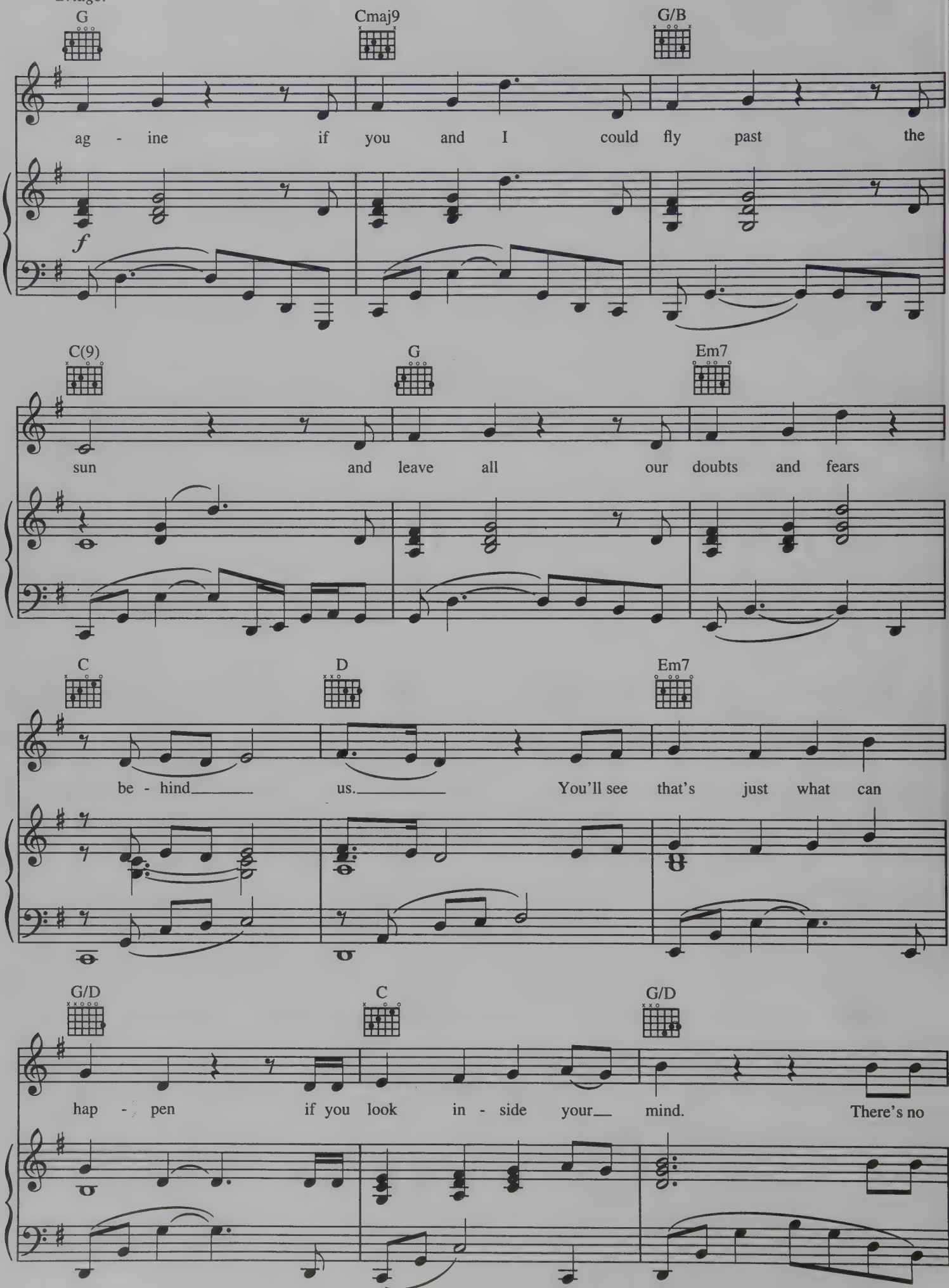
Moderately ♩ = 104

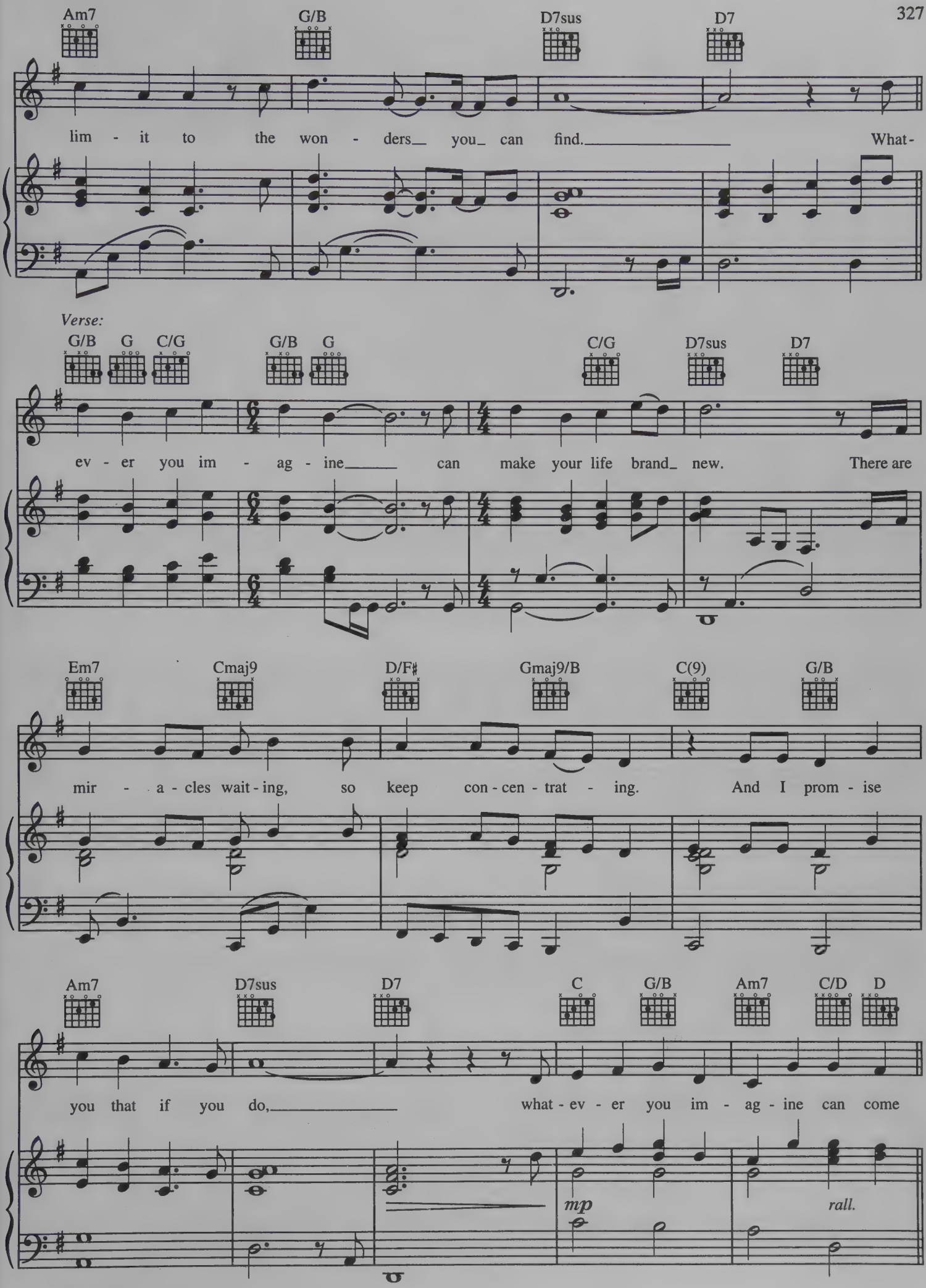


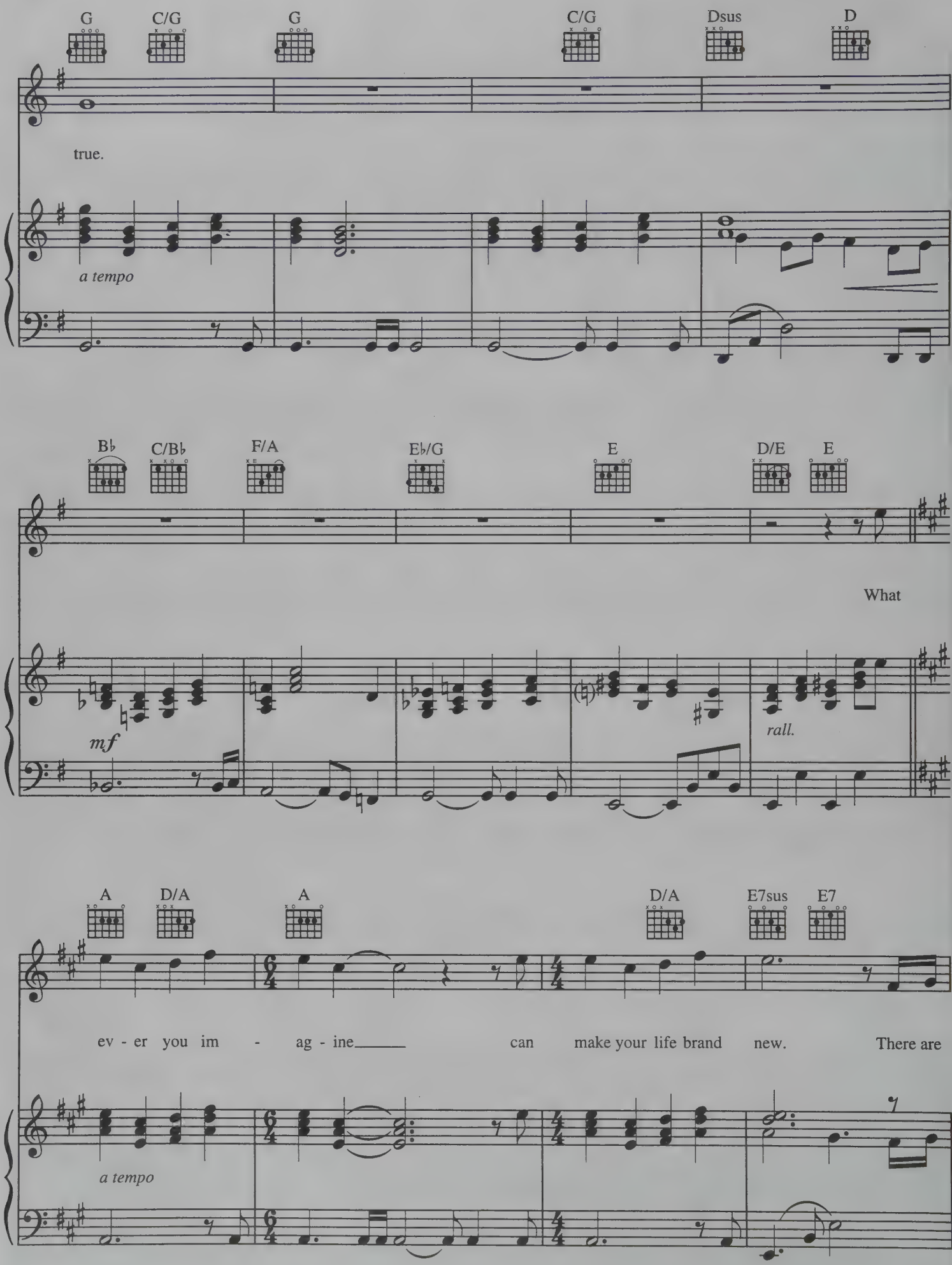
© 1994 FOX FILM MUSIC CORPORATION/DYAD MUSIC, LTD. (BMI)/
TCF MUSIC PUBLISHING, INC./HORNER MUSIC, INC. (ASCAP)
All Rights Reserved

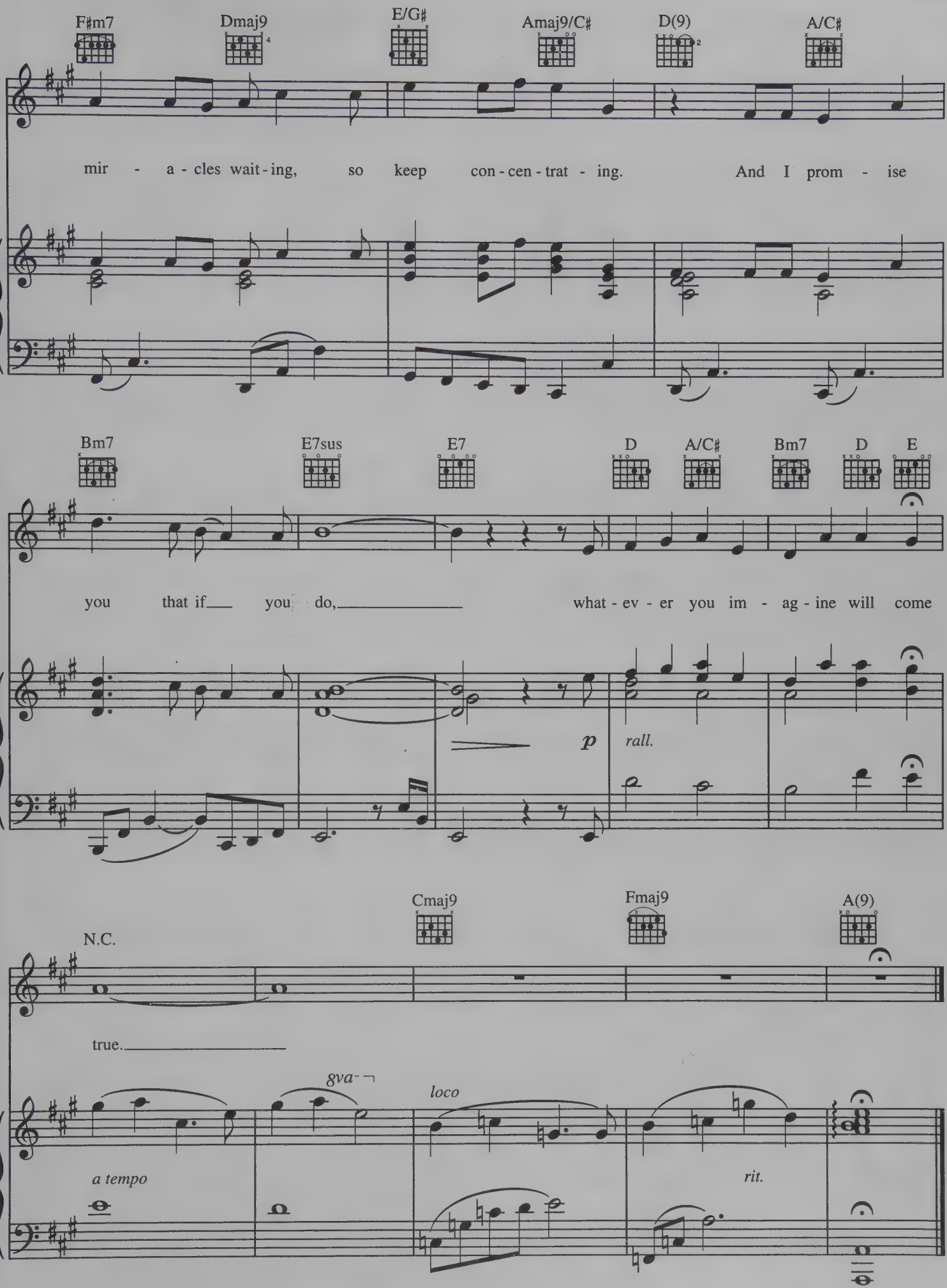

D/F♯ Gmaj9/B C(9) G/B Am7 G Em7 Dsus
roads to be tak - en; fol-low them and they will set you free.
D G/B G C/G G/B G C/G
What - ev - er you im - ag - ine is where your heart can
Dsus D Em7 Cmaj9 D/F♯ Gmaj9/B
go. There are worlds filled with trea-sure, time with-out mea - sure
C(9) G/B Am7 D7sus D7
to learn what-ev - er you may need to know. Im -

Bridge:


G
Cmaj9
G/B
ag - ine if you and I could fly past the
f
C(9)
G
Em7
sun and leave all our doubts and fears
C
D
Em7
be - hind us. You'll see that's just what can
G/D
C
G/D
hap - pen if you look in - side your mind. There's no

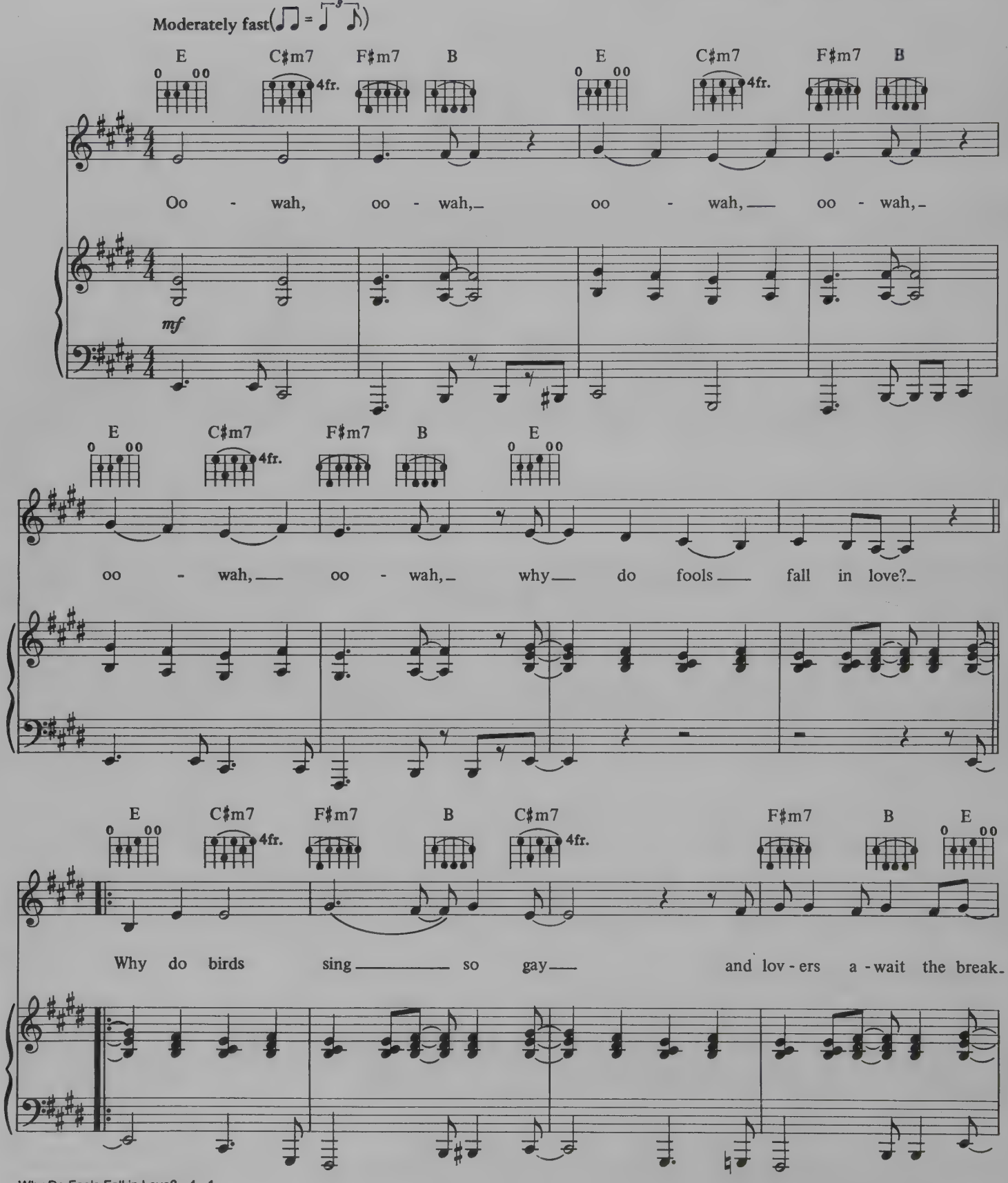

Am7
G/B
D7sus
D7
lim - it to the won - ders_ you_ can find._____ What-
Verse:
G/B
G
C/G
G/B
G
C/G
D7sus
D7
ev - er you im - ag - ine_____ can make your life brand_ new. There are
Em7
Cmaj9
D/F♯
Gmaj9/B
C(9)
G/B
mir - a - cles wait - ing, so keep con - cen - trat - ing. And I prom - ise
Am7
D7sus
D7
C
G/B
Am7
C/D
D
you that if you do,_____ what - ev - er you im - ag - ine can come
mp
rall.


G
C/G
G
C/G
Dsus
D
true.
a tempo
B♭
C/B♭
F/A
E♭/G
E
D/E
E
What
mf
rall.
A
D/A
A
D/A
E7sus
E7
ev - er you im - ag - ine
can make your life brand new.
There are
a tempo

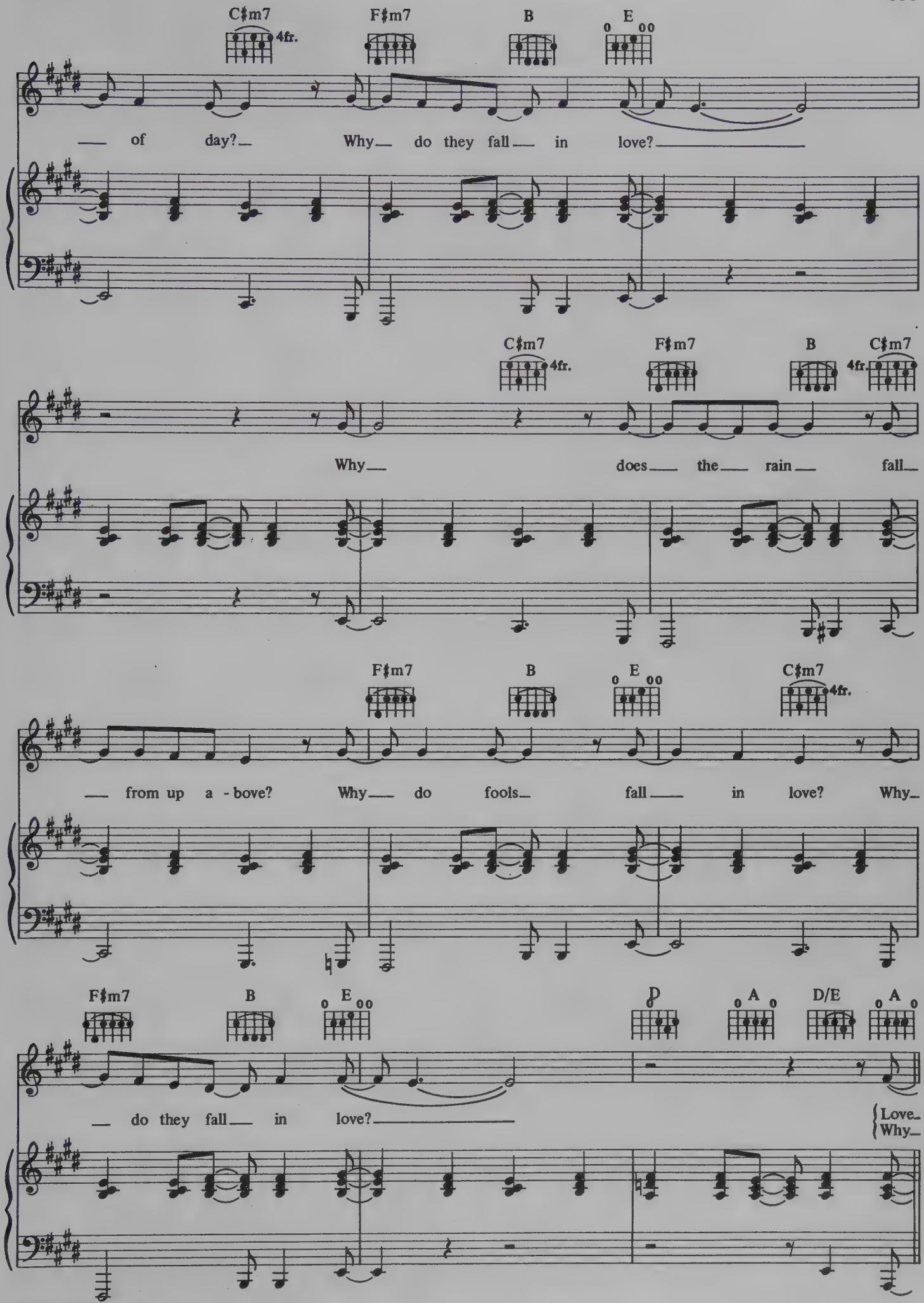

F♯m7
Dmaj9
E/G♯
Amaj9/C♯
D(9)
A/C♯
mir - a - cles wait - ing, so keep con - cen - trat - ing. And I prom - ise
Bm7
E7sus
E7
D
A/C♯
Bm7
D
E
you that if you do, what - ev - er you im - ag - ine will come
p
rall.
N.C.
Cmaj9
Fmaj9
A(9)
true.
8va
loco
a tempo
rit.

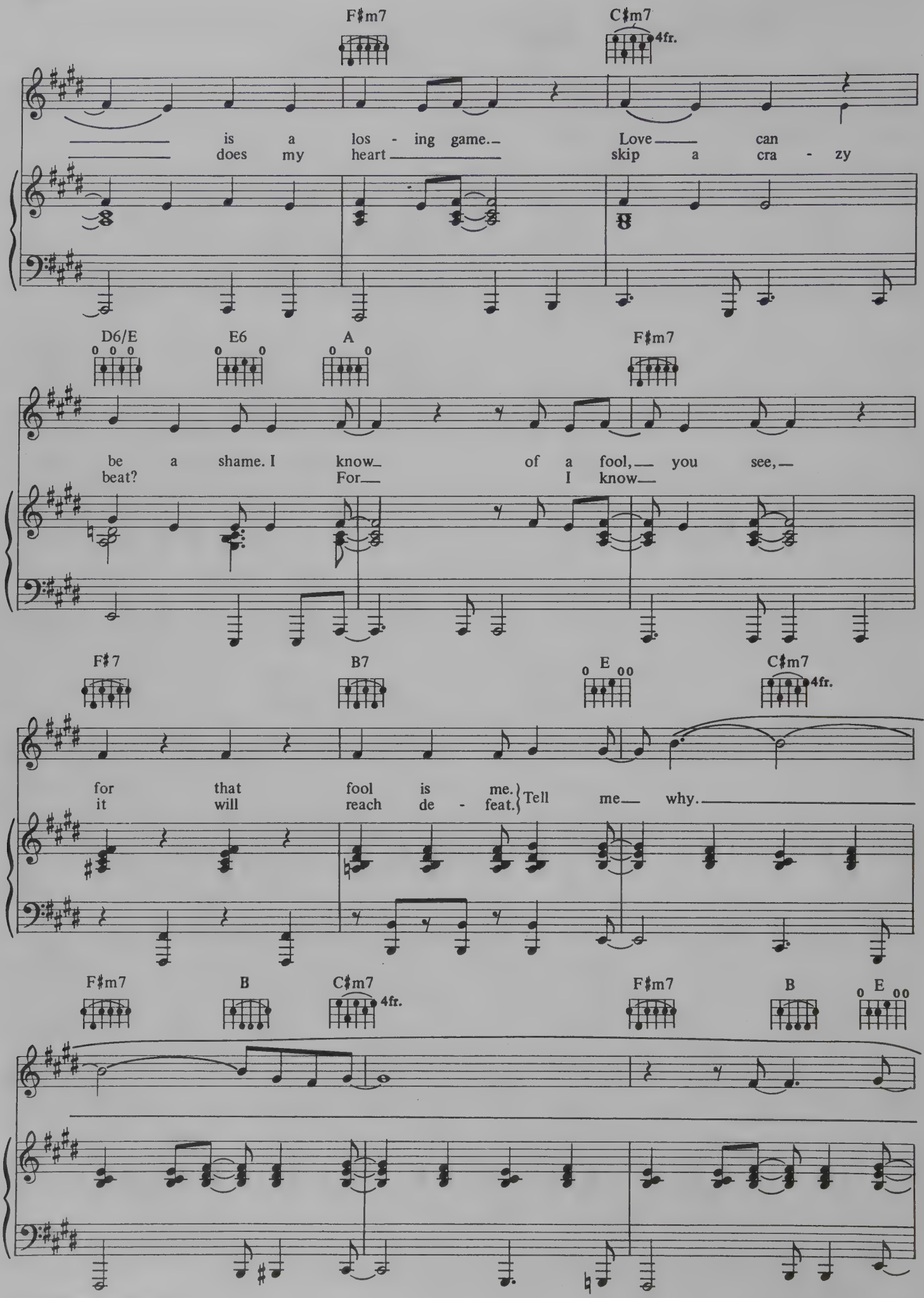
WHY DO FOOLS FALL IN LOVE?

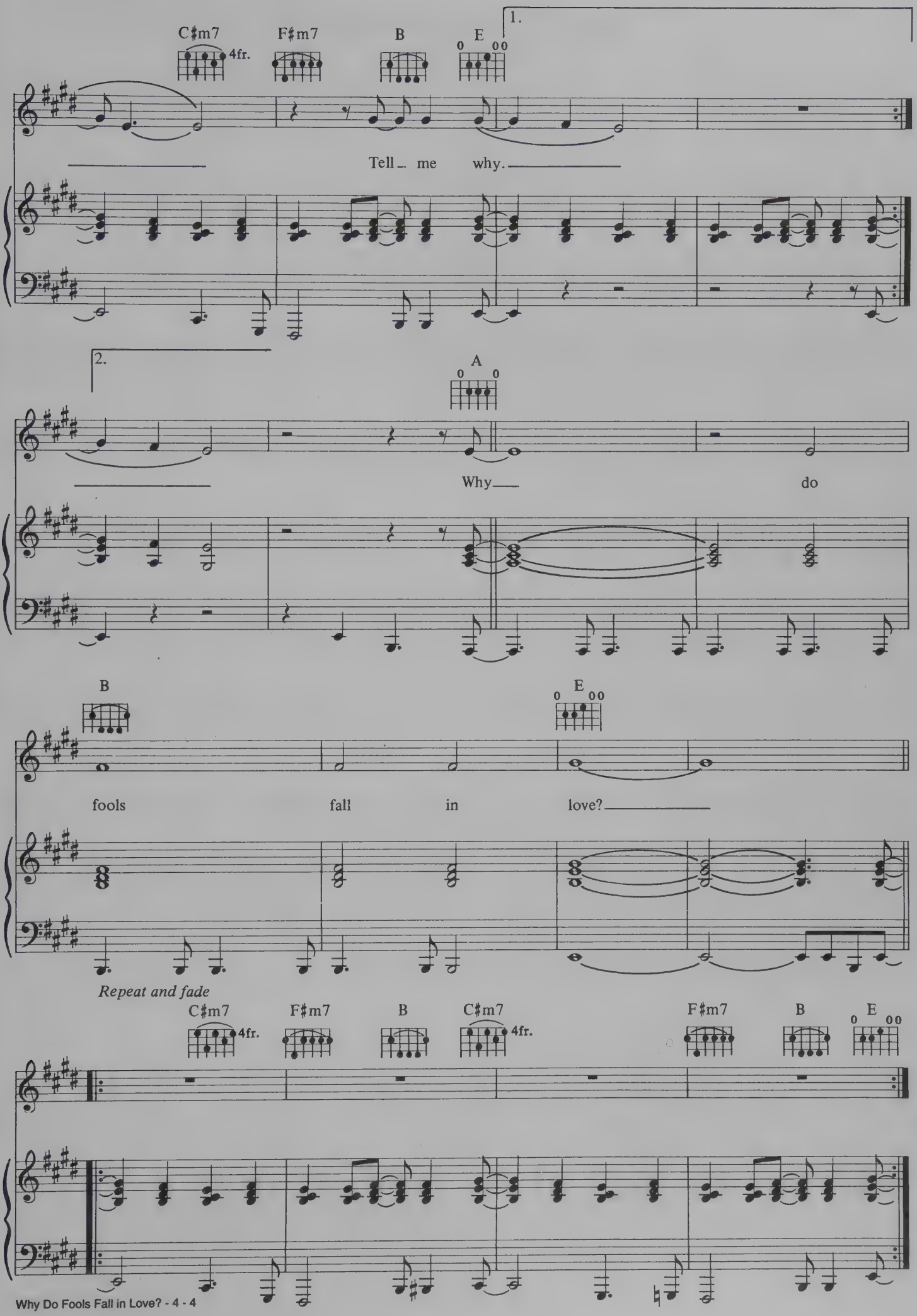
Words and Music by
FRANKIE LYMON and MORRIS LEVY



© 1956 (Renewed 1984) WINDSWEPT PACIFIC SONGS (BMI)
All Rights Reserved

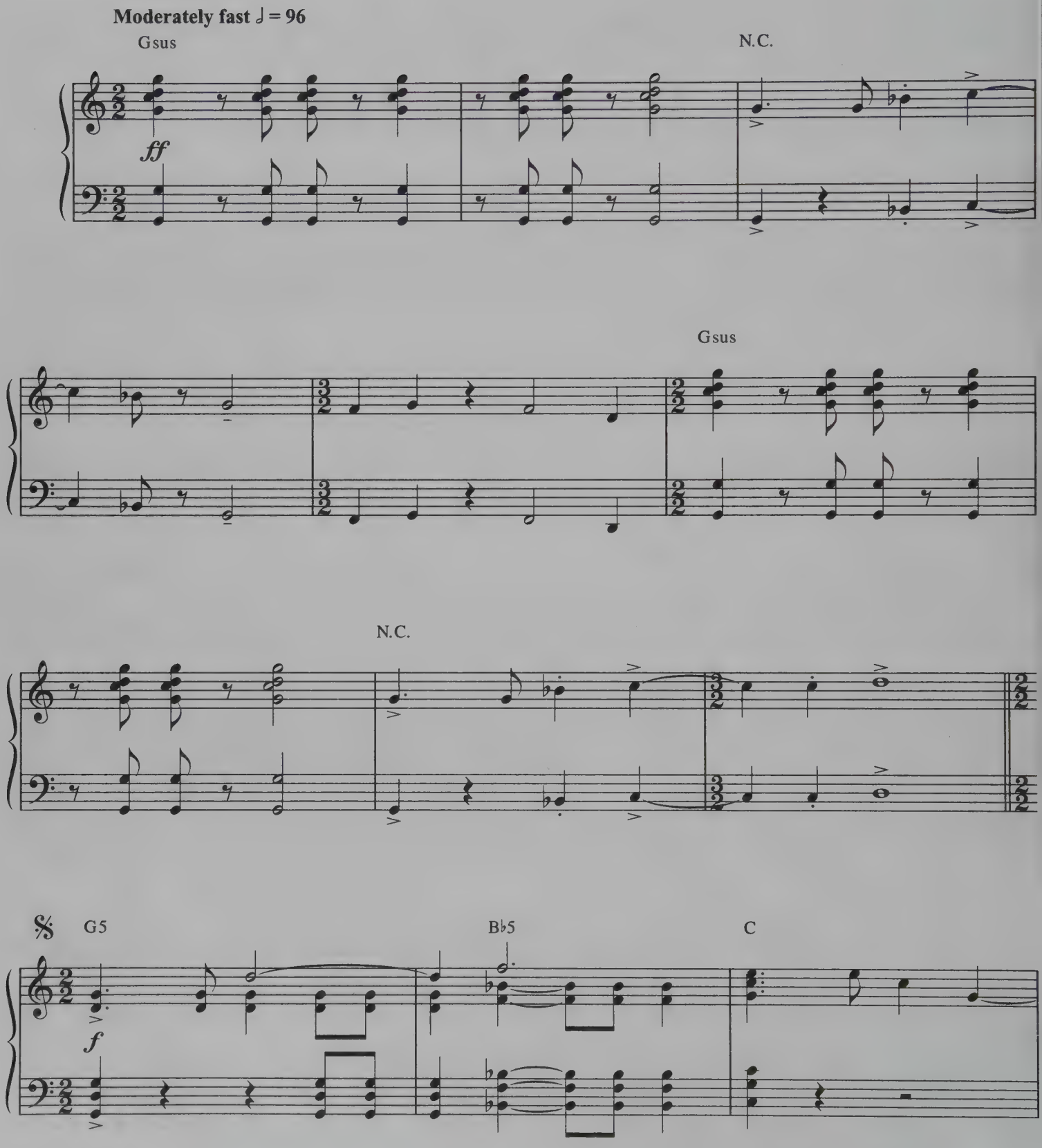

C♯m7
4fr.
F♯m7
B
E
— of day? — Why — do they fall — in love? —
C♯m7
4fr.
F♯m7
B
C♯m7
4fr.
Why — does — the — rain — fall —
F♯m7
B
E
C♯m7
4fr.
— from up a - bove? Why — do fools — fall — in love? Why —
F♯m7
B
E
D
A
D/E
A
— do they fall — in love? —
Love —
Why —


F♯m7
C♯m7
4fr.
is a los - ing game. Love can
does my heart skip a cra - zy
D6/E
E6
A
F♯m7
be a shame. I know of a fool, you see,
beat? For I know
F♯7
B7
E
C♯m7
4fr.
for that fool is me.
it will reach de - feat. Tell me why.
F♯m7
B
C♯m7
4fr.
F♯m7
B
E

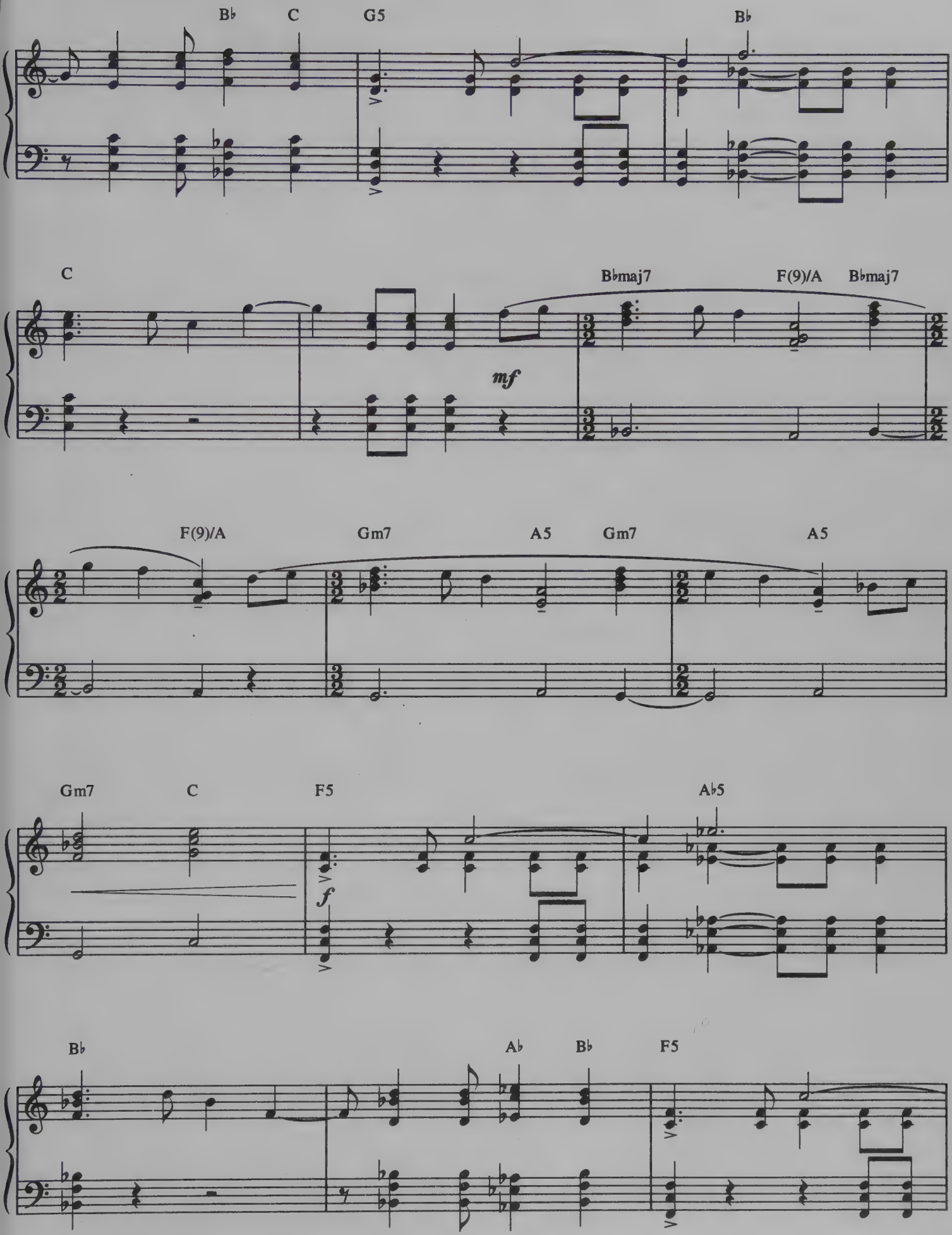

C♯m7
4fr.
F♯m7
B
E
1.
Tell me why.
2.
A
Why do
B
E
fools fall in love?
Repeat and fade
C♯m7
4fr.
F♯m7
B
C♯m7
4fr.
F♯m7
B
E

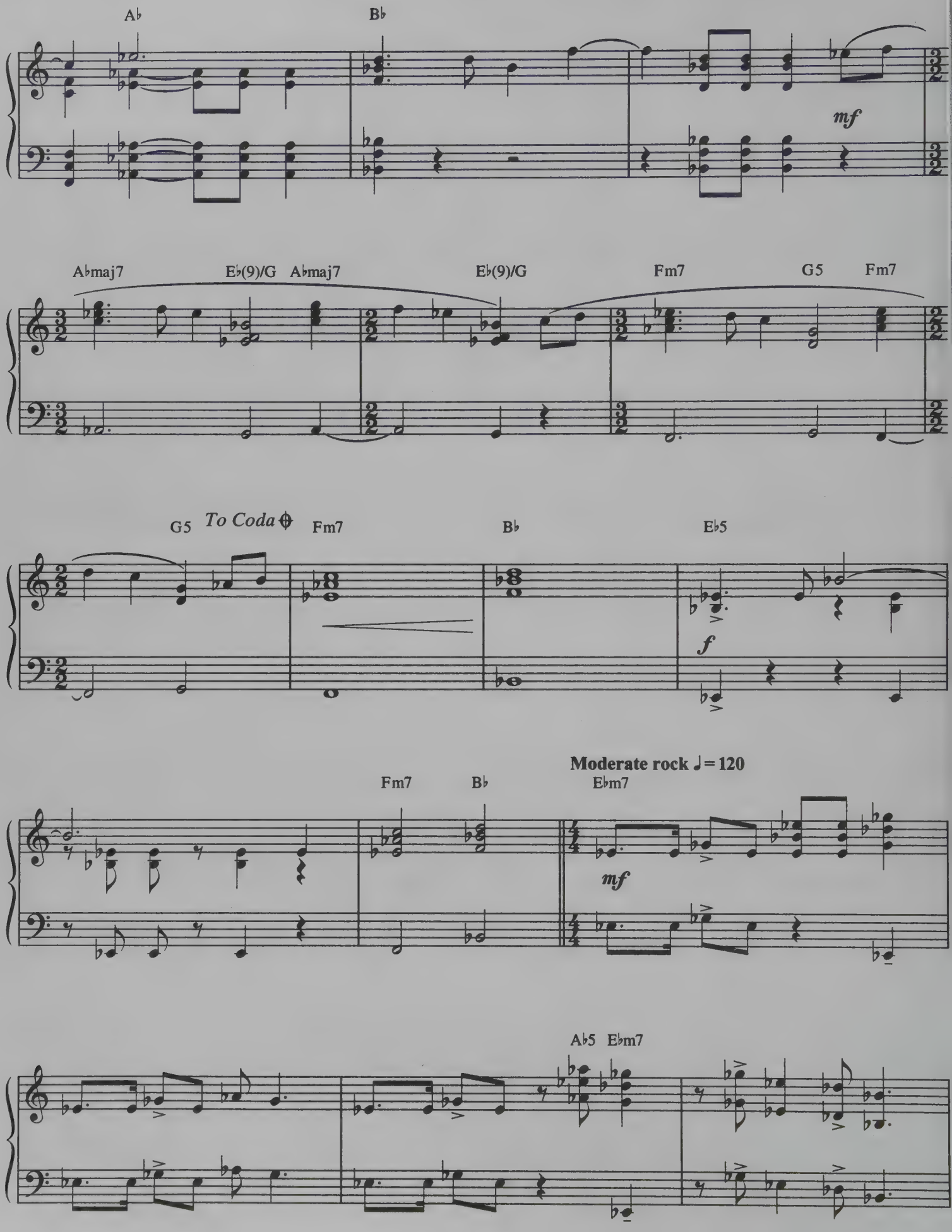
WILD WILD WEST
(Main Theme)

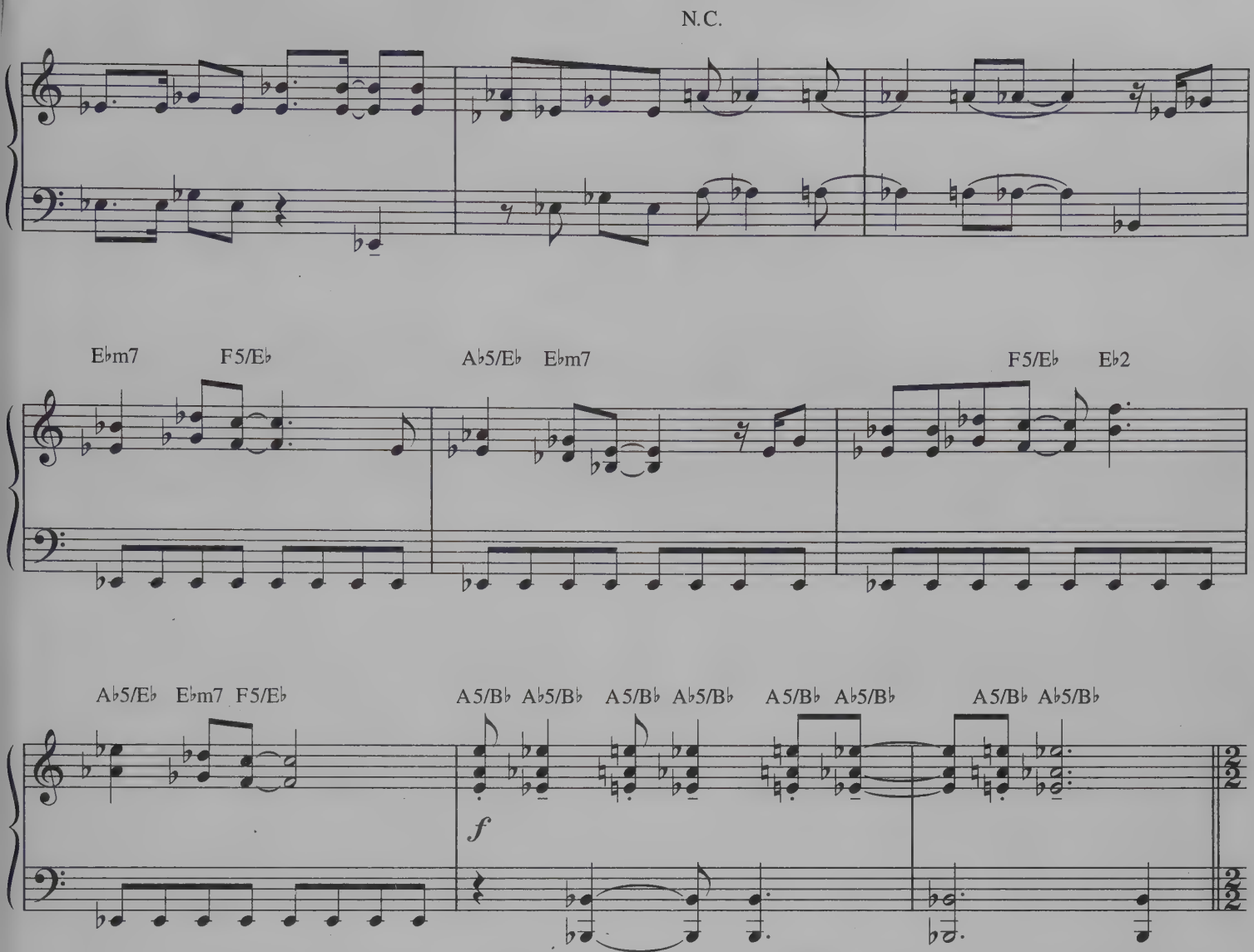
Composed by
ELMER BERNSTEIN



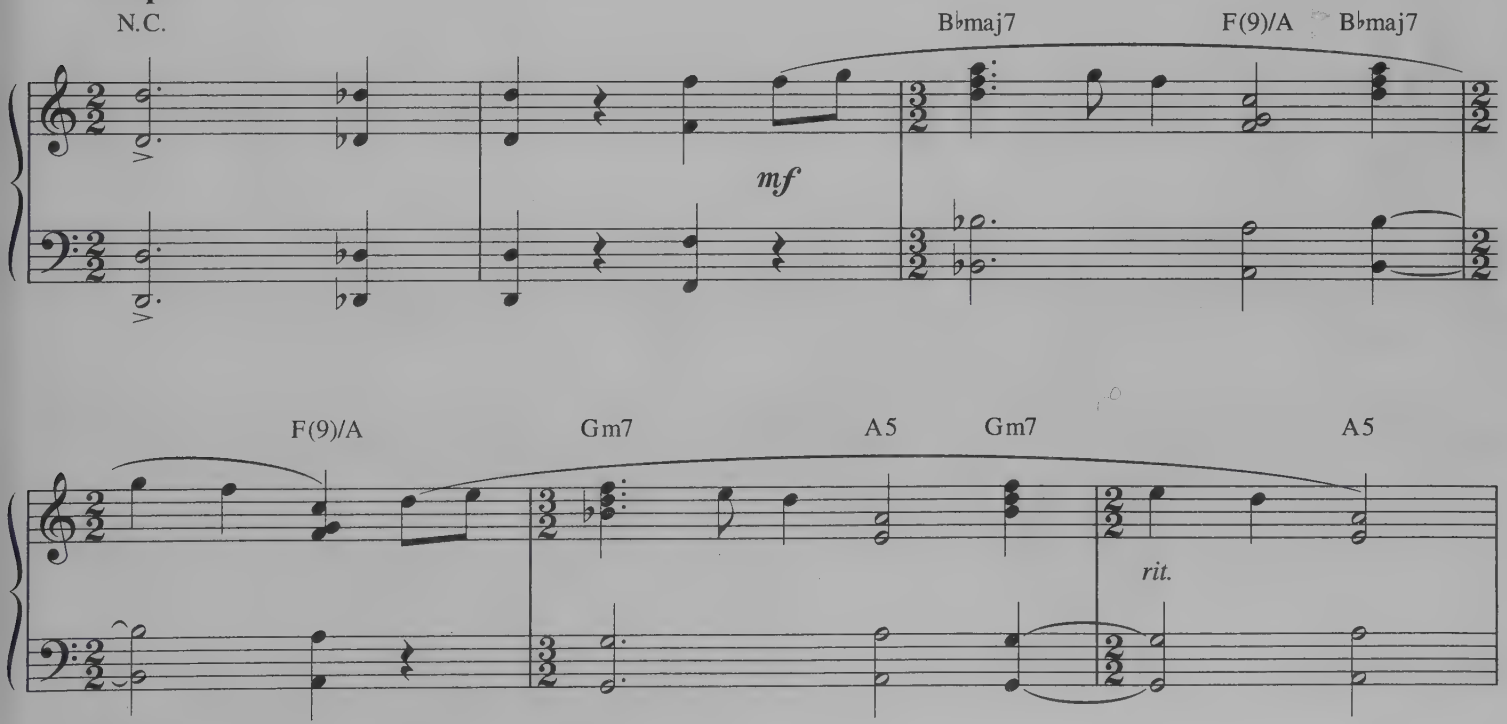
© 1999 WB MUSIC CORP. (ASCAP)
All Rights Reserved

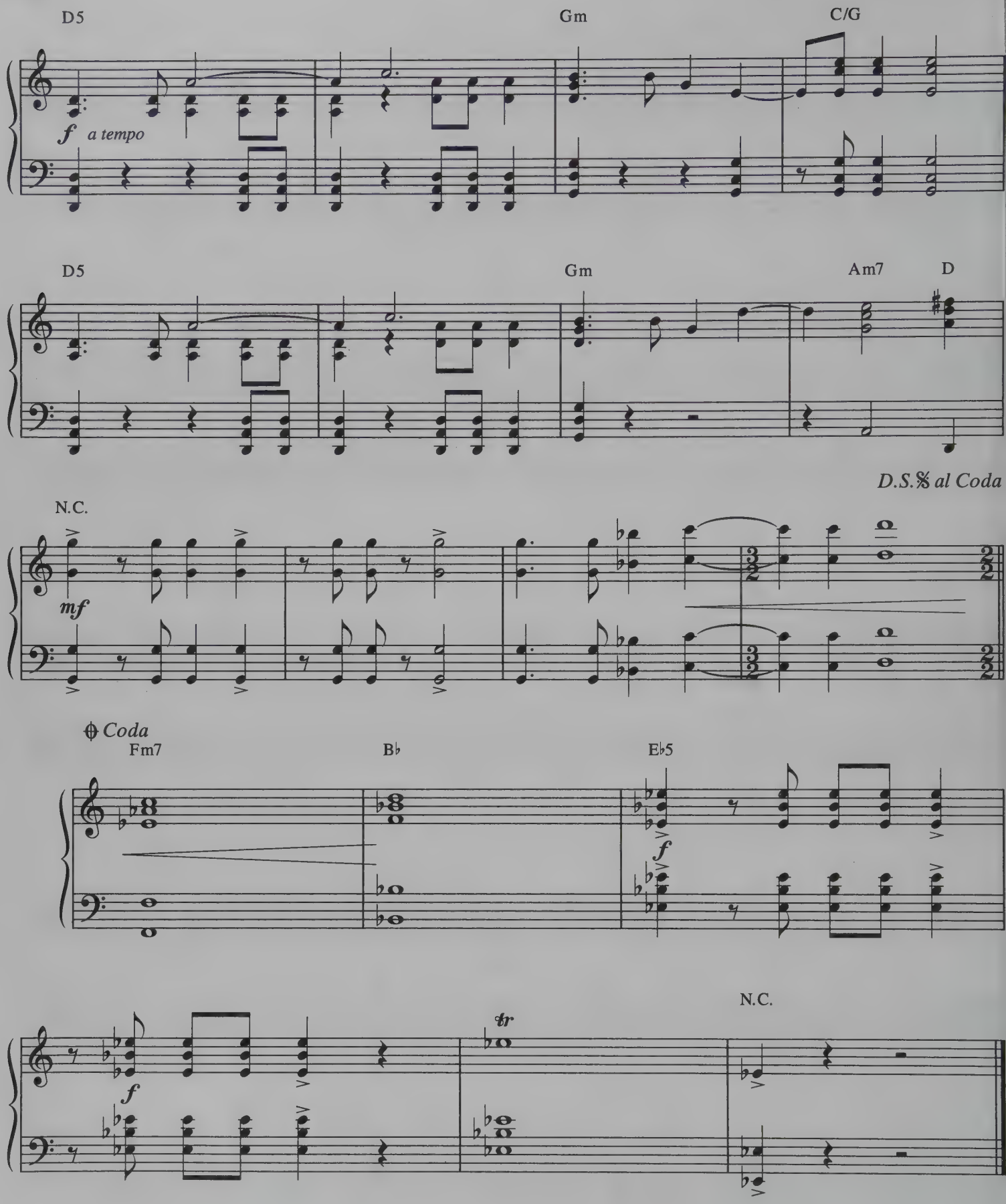

B♭
C
G5
B♭
C
B♭maj7
F(9)/A
B♭maj7
mf
F(9)/A
Gm7
A5
Gm7
A5
Gm7
C
F5
A♭5
f
B♭
A♭
B♭
F5


A♭
B♭
mf
A♭maj7
E♭(9)/G
A♭maj7
E♭(9)/G
Fm7
G5
Fm7
G5
To Coda
Fm7
B♭
E♭5
f
Moderate rock ♩= 120
Fm7
B♭
E♭m7
mf
A♭5
E♭m7


N.C.
E♭m7
F5/E♭
A♭5/E♭
E♭m7
F5/E♭
E♭2
A♭5/E♭
E♭m7
F5/E♭
A5/B♭
A♭5/B♭
A5/B♭
A♭5/B♭
A5/B♭
A♭5/B♭
A5/B♭
A♭5/B♭
f

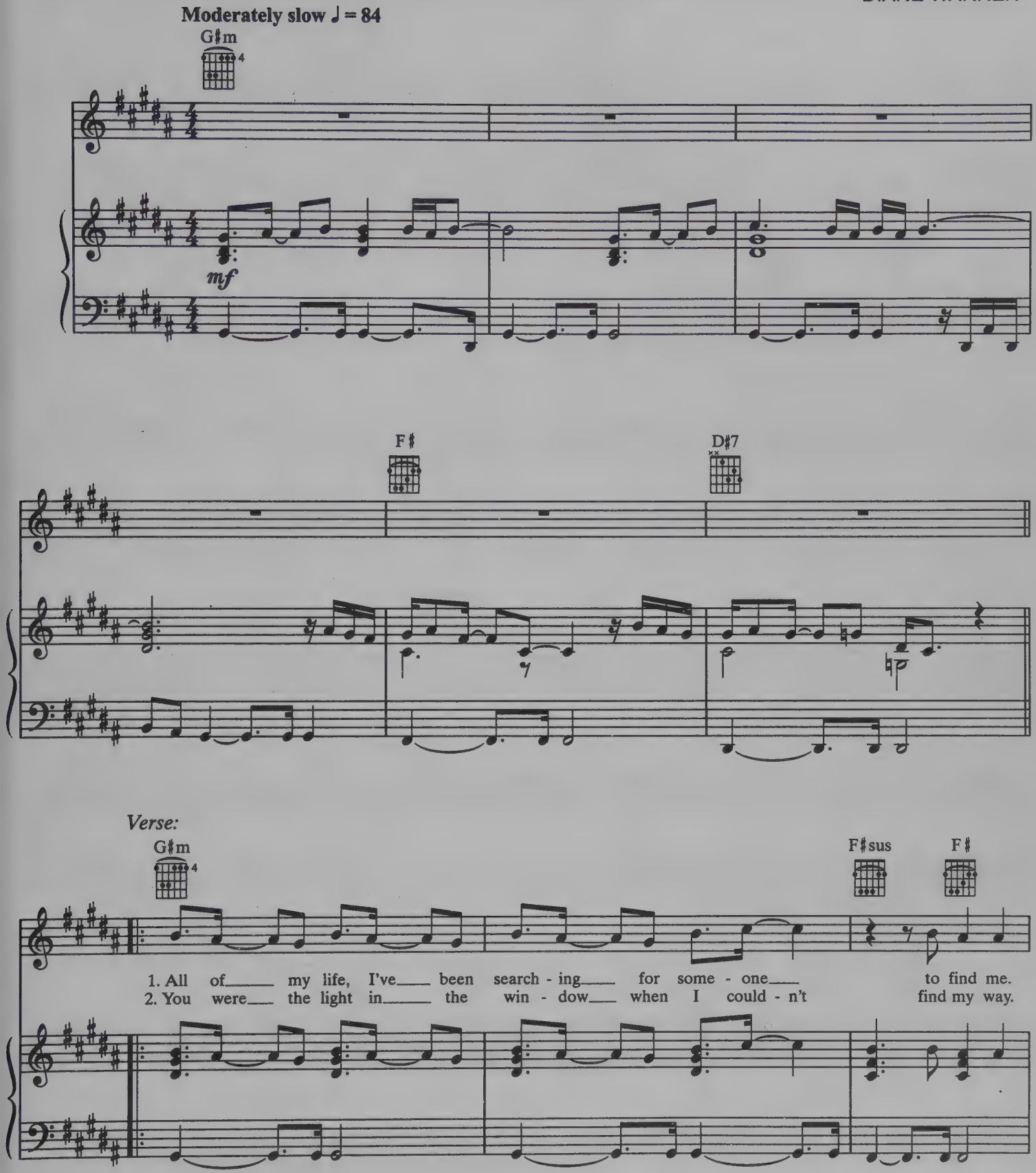
Tempo I


N.C.
B♭maj7
F(9)/A
B♭maj7
mf
F(9)/A
Gm7
A5
Gm7
A5
rit.

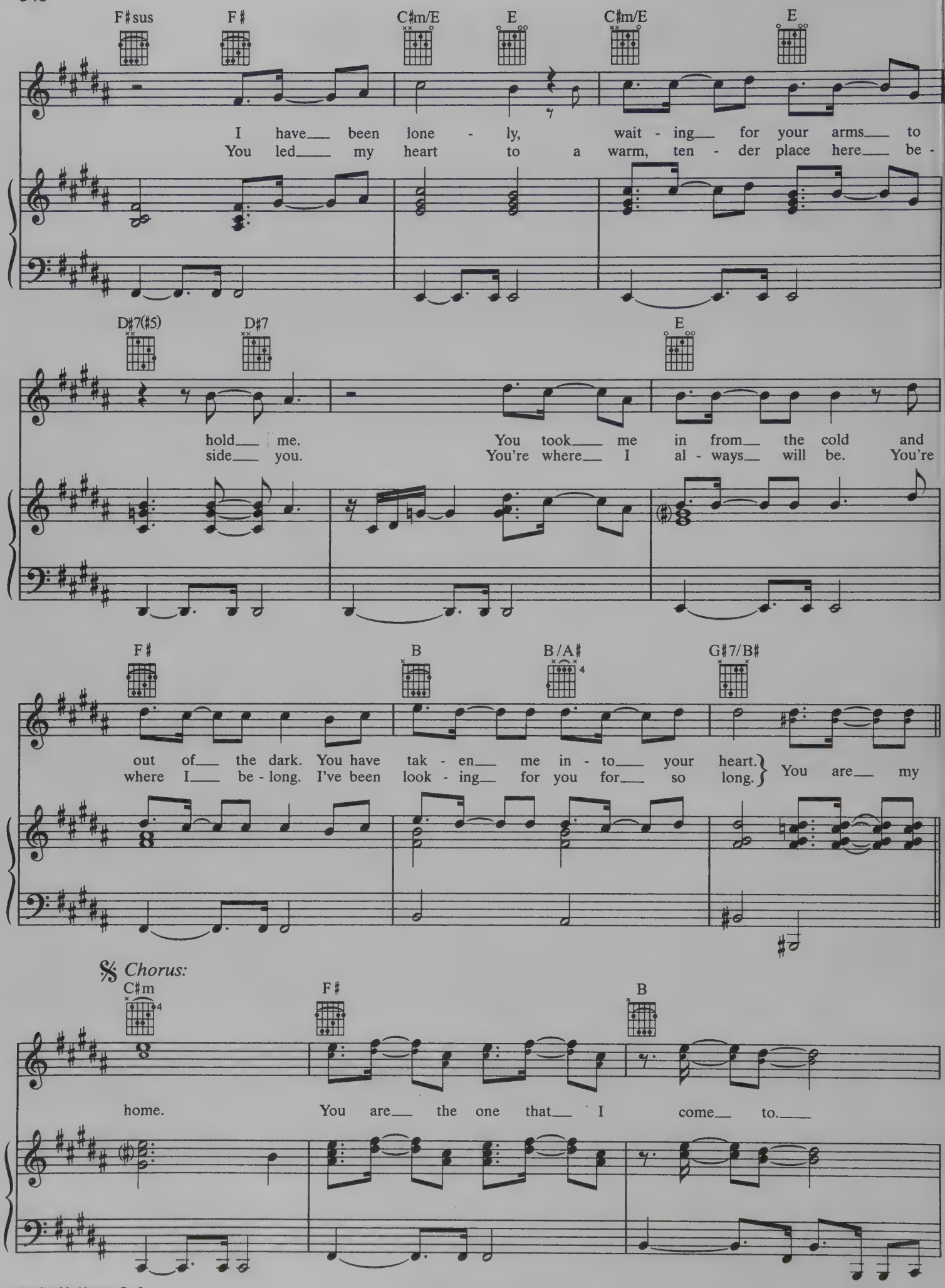

D5
Gm
C/G
f a tempo
D5
Gm
Am7
D
D.S.𝄋 al Coda
N.C.
mf
Coda
Fm7
B♭
E♭5
f
N.C.
tr
f

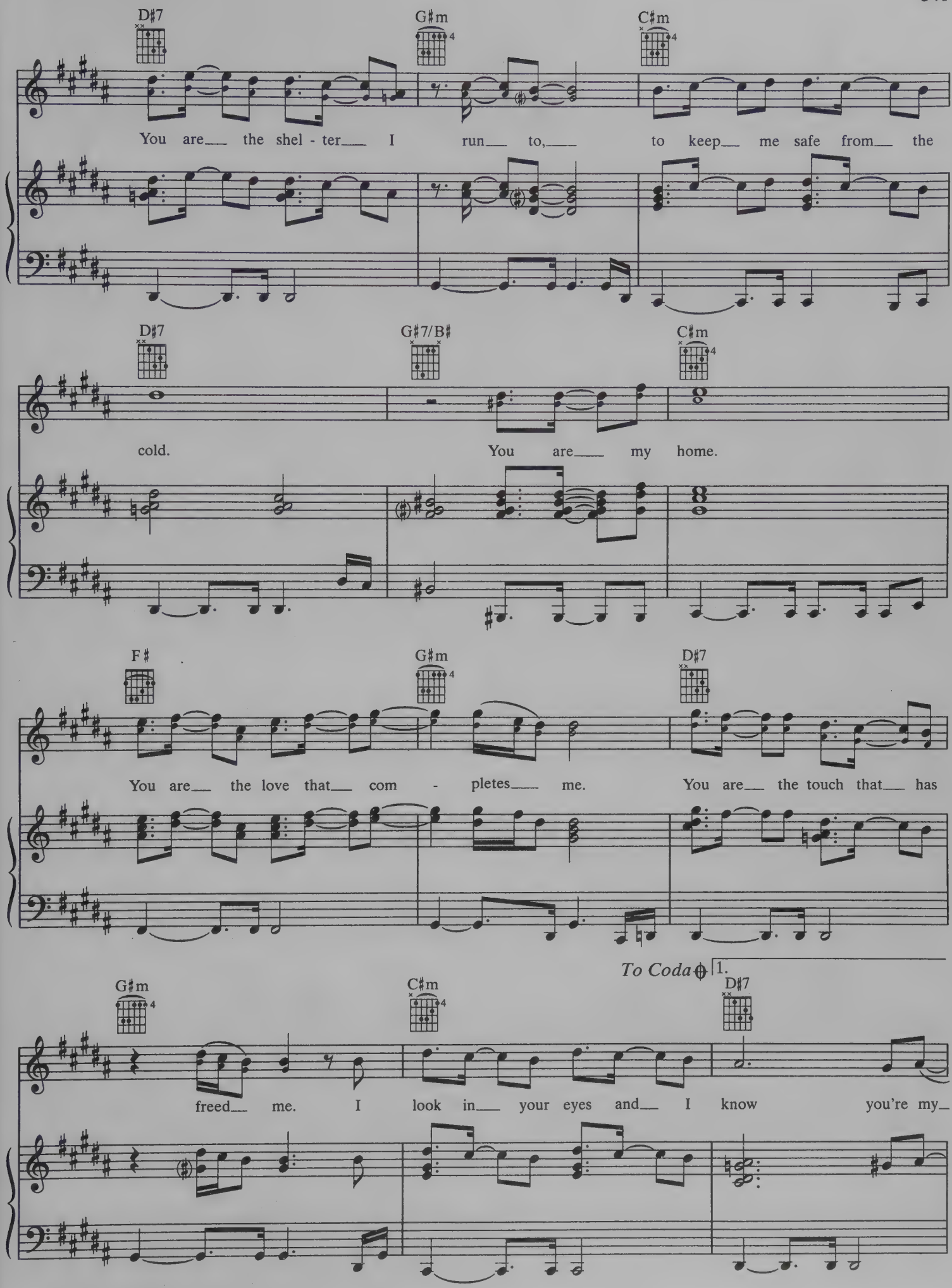
YOU ARE MY HOME

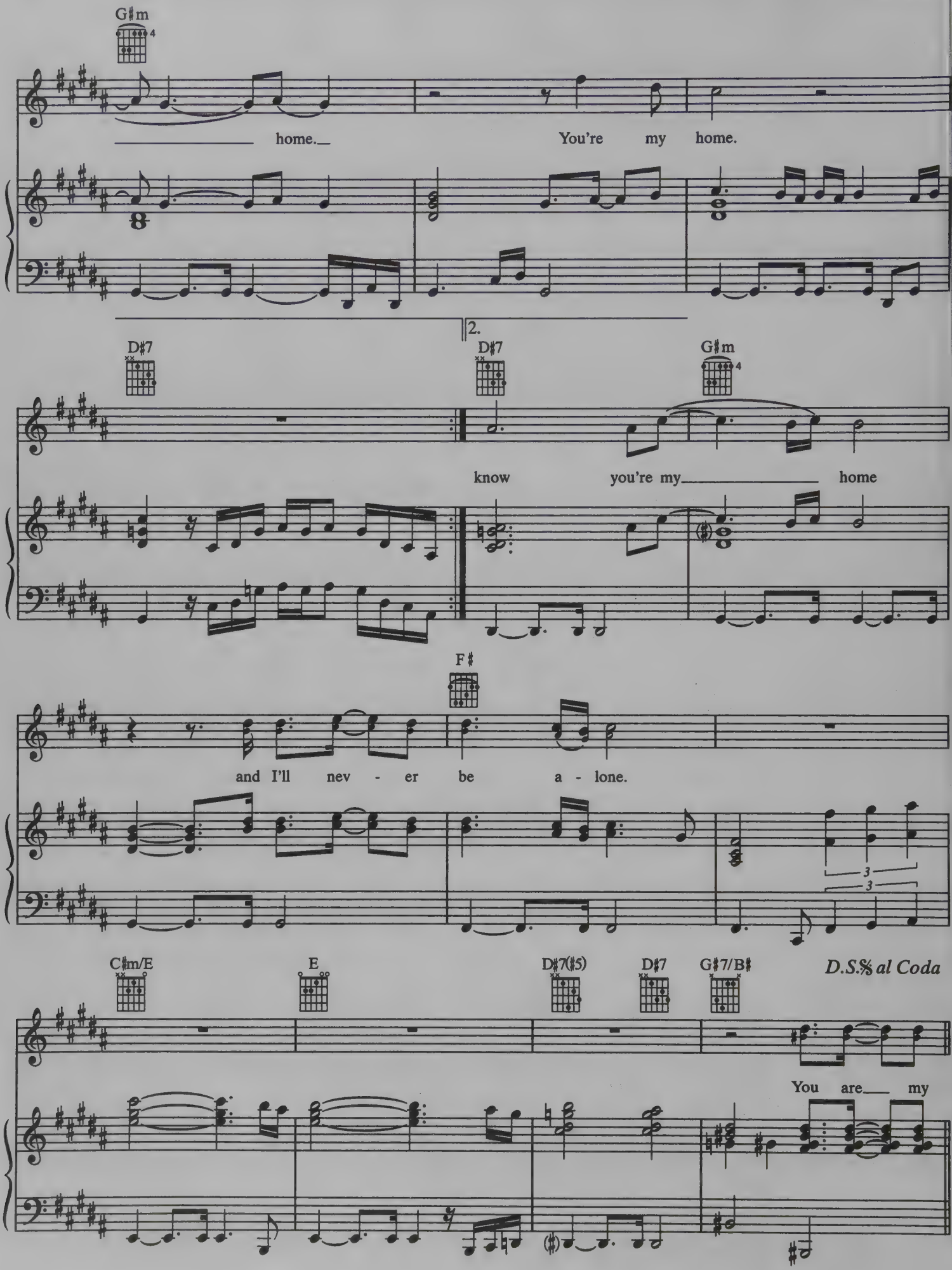
Words and Music by
DIANE WARREN

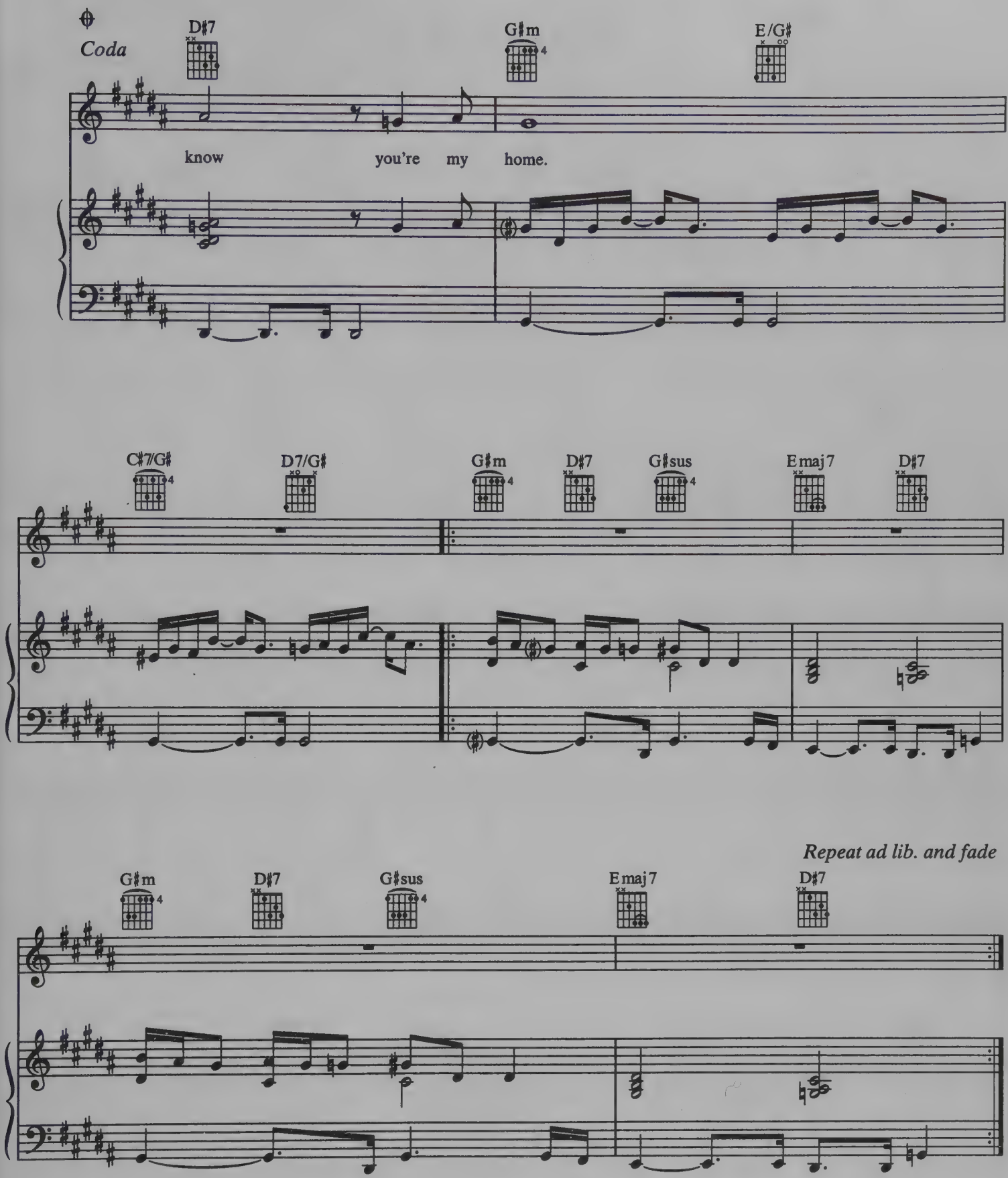


© 1998 REALSONGS (ASCAP)
All Rights Reserved


F♯sus
F♯
C♯m/E
E
C♯m/E
E
I have been lone - ly, wait - ing for your arms to
You led my heart to a warm, ten - der place here be -
D♯7(♯5)
D♯7
E
hold me. You took me in from the cold and
side you. You're where I al - ways will be. You're
F♯
B
B/A♯
G♯7/B♯
out of the dark. You have tak - en me in - to your heart.
where I be - long. I've been look - ing for you for so long.
You are my
𝄋 Chorus:
C♯m
F♯
B
home. You are the one that I come to.

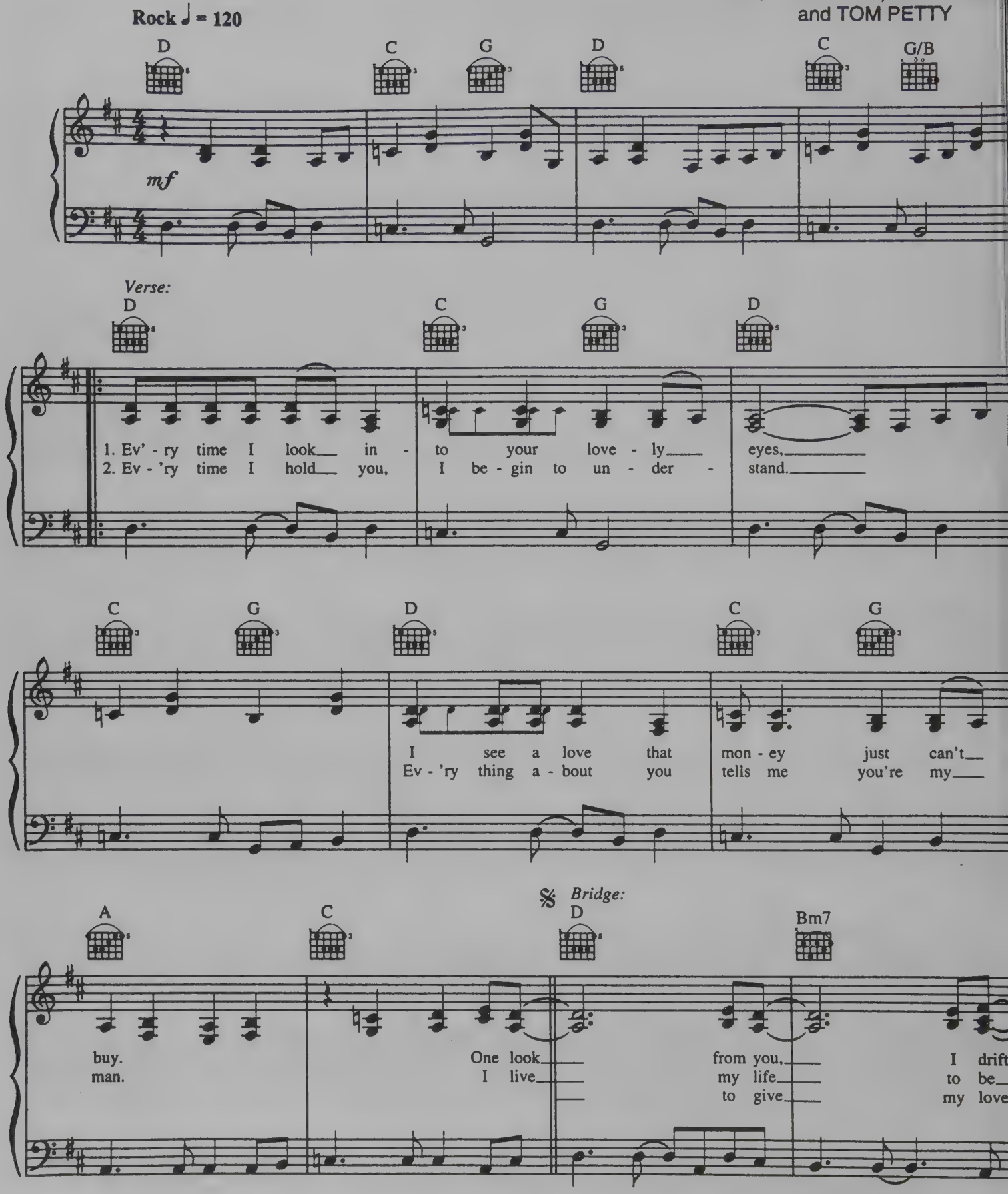

D♯7
G♯m
C♯m
You are the shel - ter I run to, to keep me safe from the
D♯7
G♯7/B♯
C♯m
cold. You are my home.
F♯
G♯m
D♯7
You are the love that com - pletes me. You are the touch that has
To Coda
1.
G♯m
C♯m
D♯7
freed me. I look in your eyes and I know you're my


G♯m
home. You're my home.
2.
D♯7
D♯7
G♯m
know you're my home
F♯
and I'll nev - er be a - lone.
C♯m/E
E
D♯7(♯5)
D♯7
G♯7/B♯
D.S.𝄋 al Coda
You are my

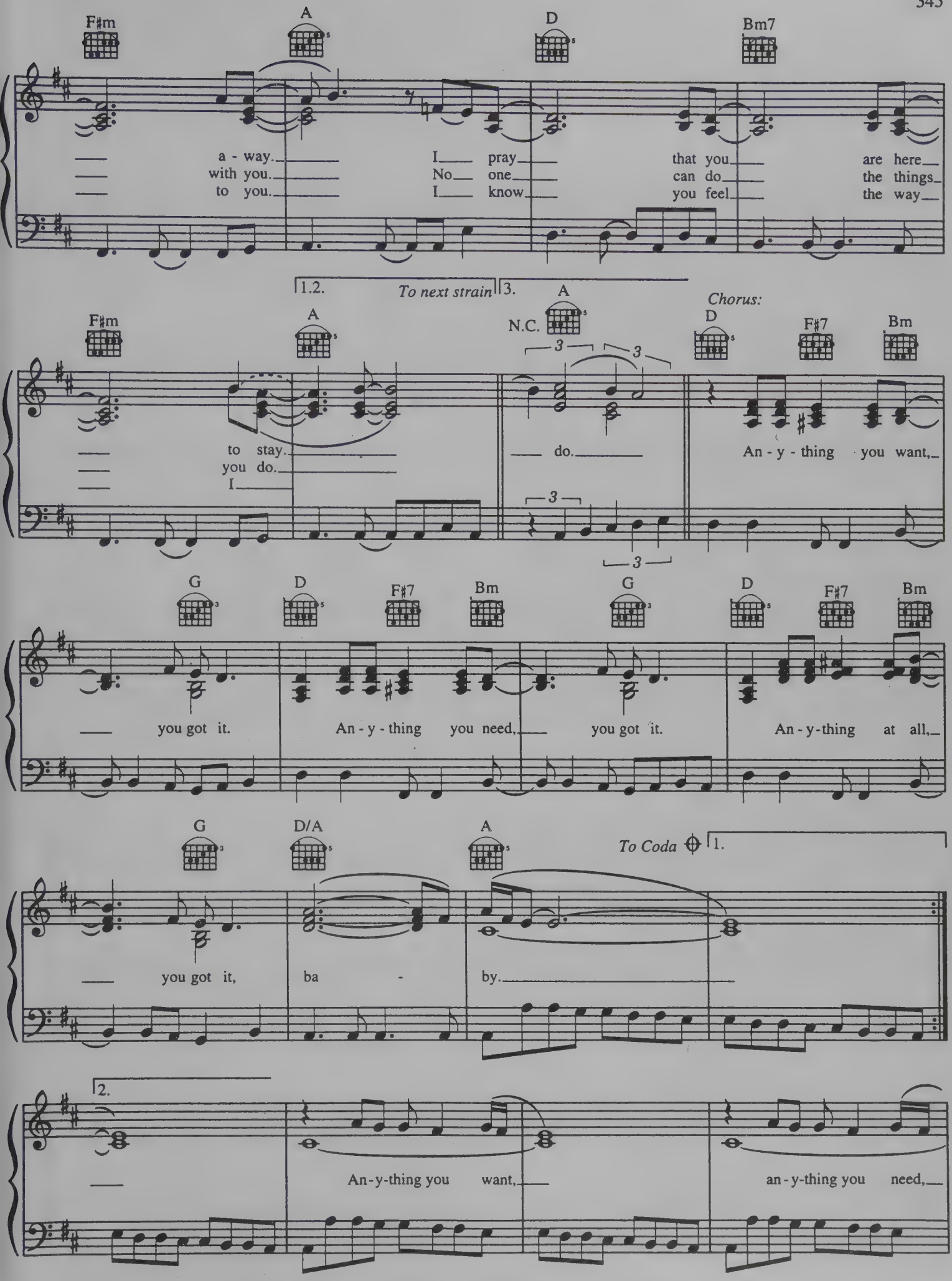

Coda
D♯7
G♯m
E/G♯
know you're my home.
C♯7/G♯
D7/G♯
G♯m
D♯7
G♯sus
Emaj7
D♯7
Repeat ad lib. and fade
G♯m
D♯7
G♯sus
Emaj7
D♯7

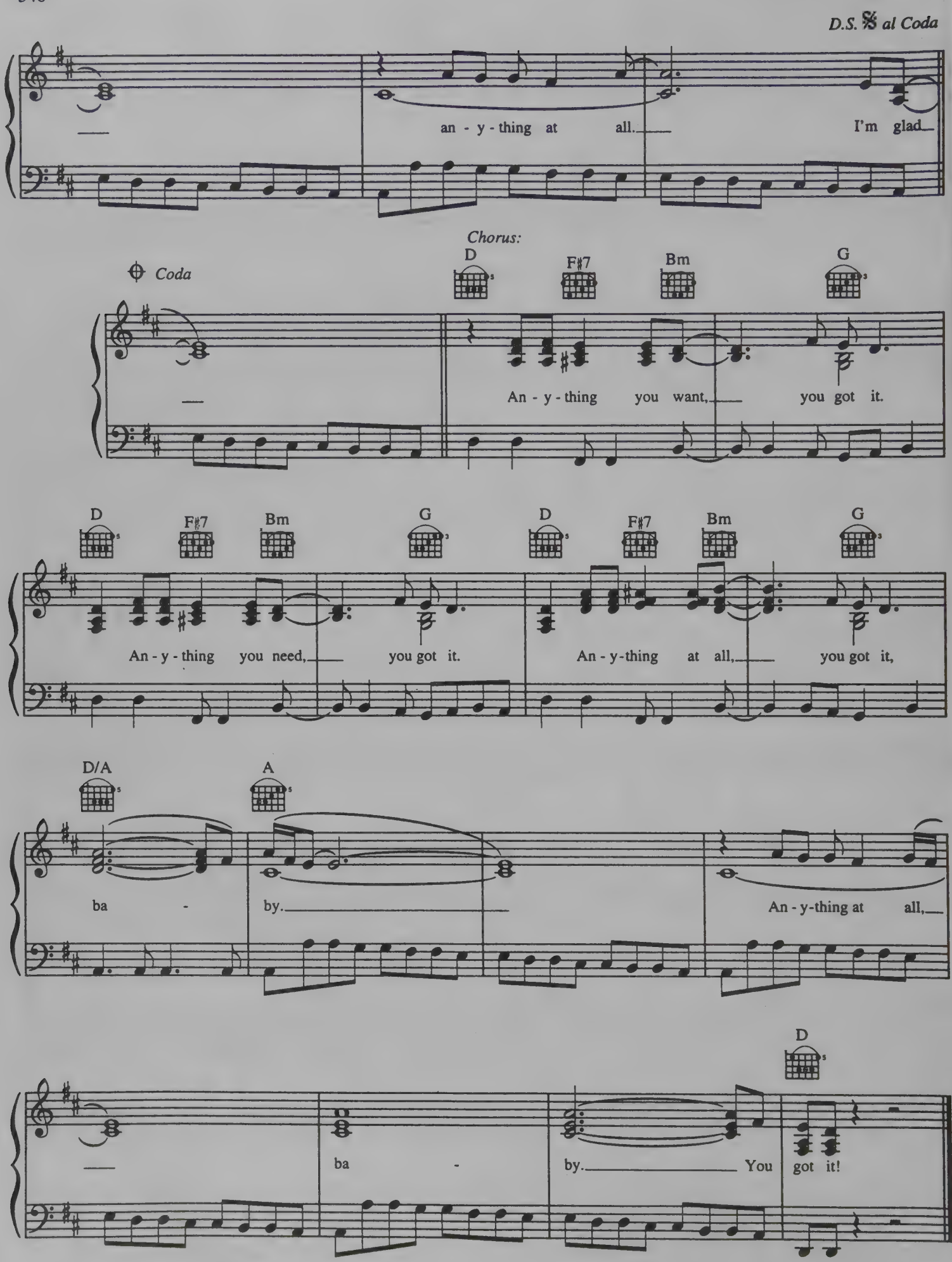
YOU GOT IT

Words and Music by
ROY ORBISON, JEFF LYNNE
and TOM PETTY



© 1989 ACUFF-ROSE MUSIC, INC., EMI APRIL MUSIC, INC. and GONE GATOR MUSIC
All Rights Reserved

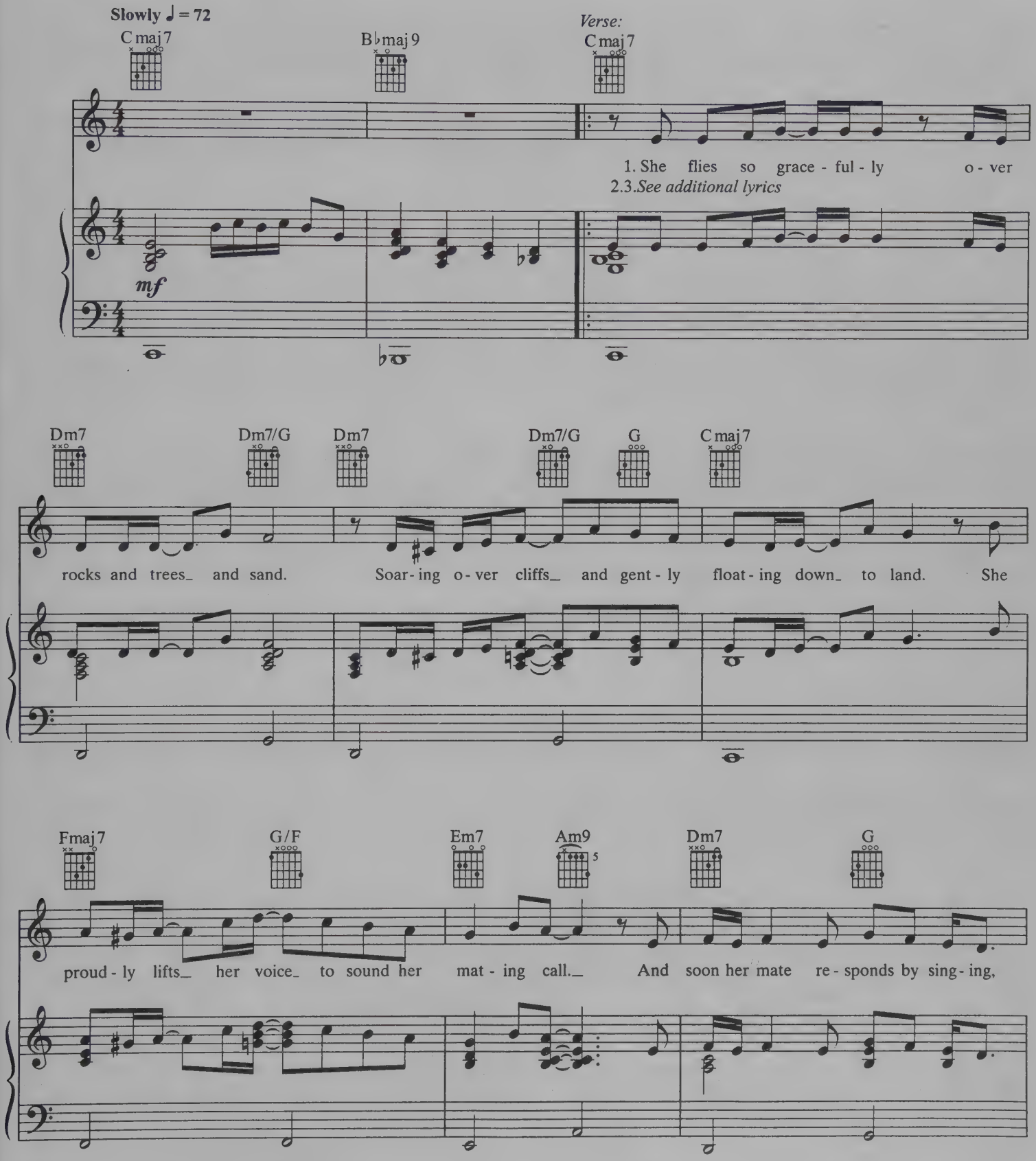

F♯m
A
D
Bm7
a - way. I pray that you are here
with you. No one can do the things
to you. I know you feel the way
1.2.
To next strain
3.
A
N.C.
Chorus:
F♯m
A
D
F♯7
Bm
to stay. do. An - y - thing you want,
you do.
I
G
D
F♯7
Bm
G
D
F♯7
Bm
you got it. An - y - thing you need, you got it. An - y - thing at all,
G
D/A
A
To Coda
1.
you got it, ba - by.
2.
An - y - thing you want, an - y - thing you need,


D.S. 𝄋 al Coda
an - y - thing at all. I'm glad
Chorus:
Coda
D F♯7 Bm G
An - y - thing you want, you got it.
D F♯7 Bm G D F♯7 Bm G
An - y - thing you need, you got it.
An - y - thing at all, you got it,
D/A A
ba - by.
An - y - thing at all,
D
ba - by. You got it!

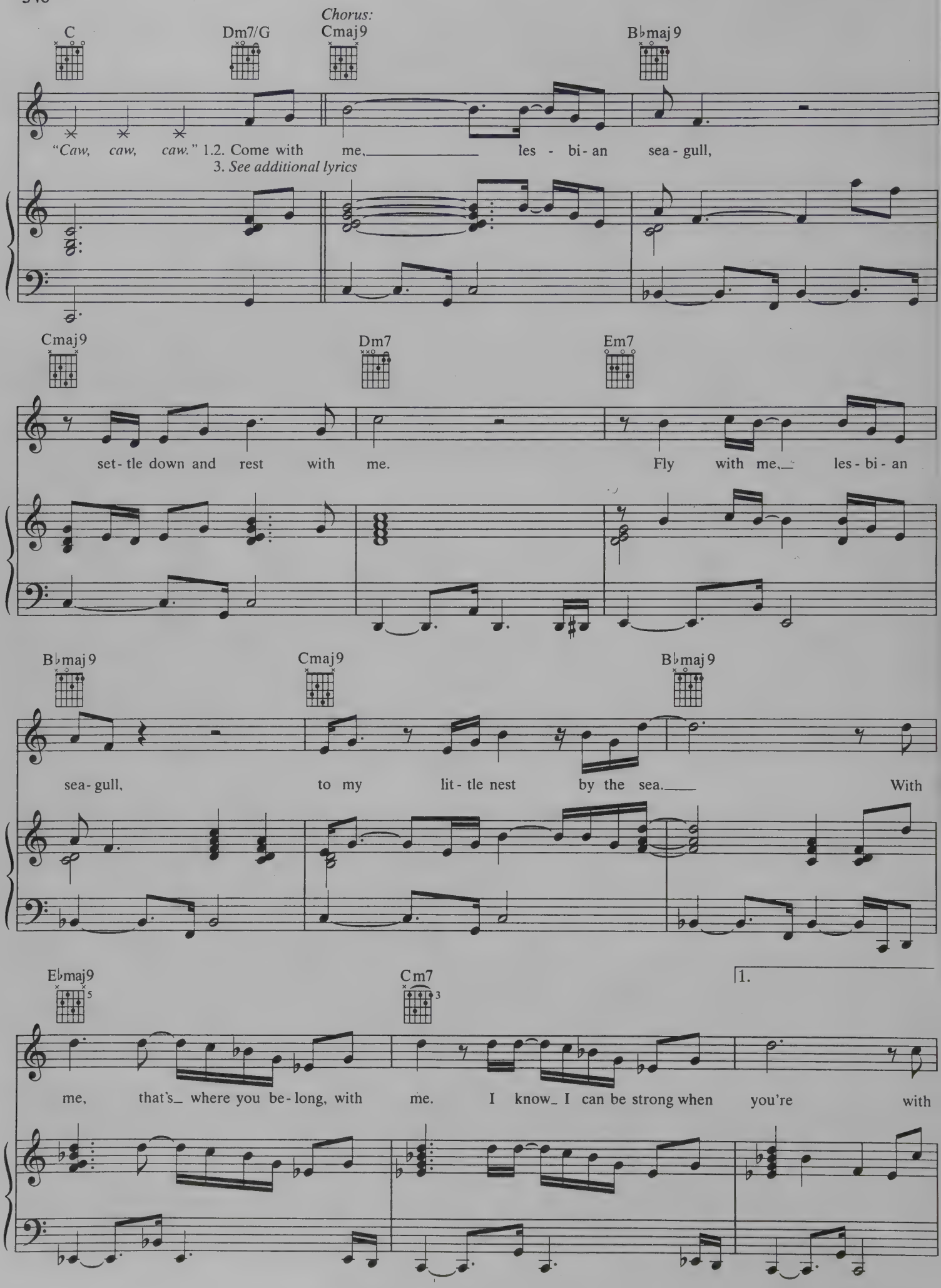
From the Original Motion Picture Soundtrack
"BEAVIS AND BUTTHEAD DO AMERICA"

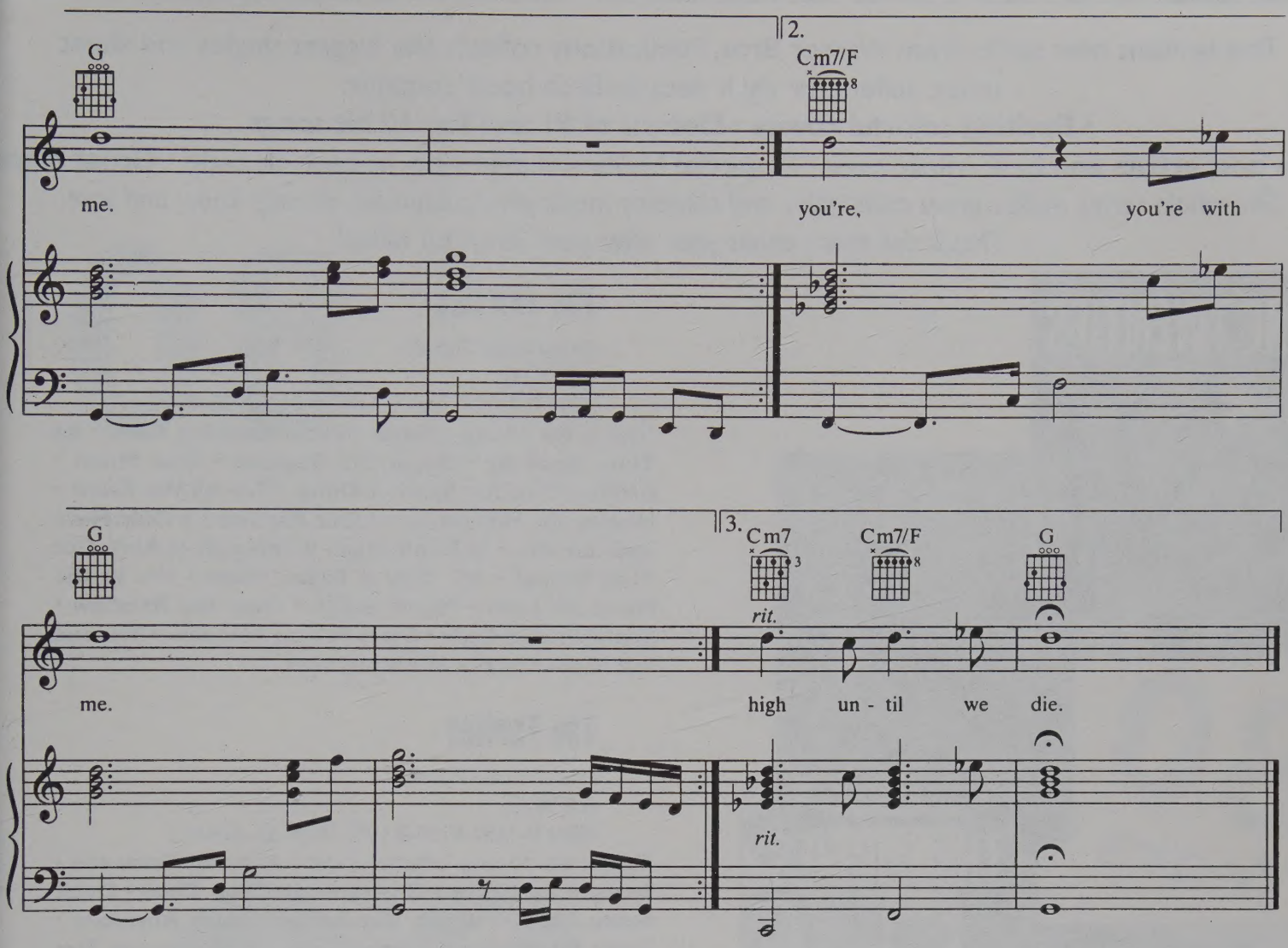
LESBIAN SEAGULL

Words and Music by
TOM WILSON WEINBERG



© 1978, 1992 ABOVEGROUND RECORDS (ASCAP)
This Arrangement © 1997 ABOVEGROUND RECORDS
All Rights outside the U.S. and Canada Administered by WB MUSIC CORP.
All Rights Reserved


Chorus:
C
Dm7/G
Cmaj9
B♭maj9
"Caw, caw, caw." 1.2. Come with me, les - bi - an sea - gull,
3. See additional lyrics
Cmaj9
Dm7
Em7
set - tle down and rest with me. Fly with me, les - bi - an
B♭maj9
Cmaj9
B♭maj9
sea - gull, to my lit - tle nest by the sea. With
E♭maj9
Cm7
1.
me, that's where you be - long, with me. I know I can be strong when you're with



Verse 2:
She skims the water at their mealtime to seek
A fish, and she emerges with one squirming in her beak.
She plays among the waves and hides between the swells,
She walks the beach at twilight, searching for some shells.
(To Chorus:)

Verse 3:
And in the evening, as they watch the setting sun,
She looks to her as if to say, "The day is done."
It's time to find their shelter hidden in the dunes,
And fall asleep amidst the music of the loons.

Chorus 3:
You and me, lesbian seagull,
We'll just watch the world go by.
Just you and me, lesbian seagull,
Side be side we'll be till we die.
You and I, we can make it if we try.
Our love will keep us flying high until we die.

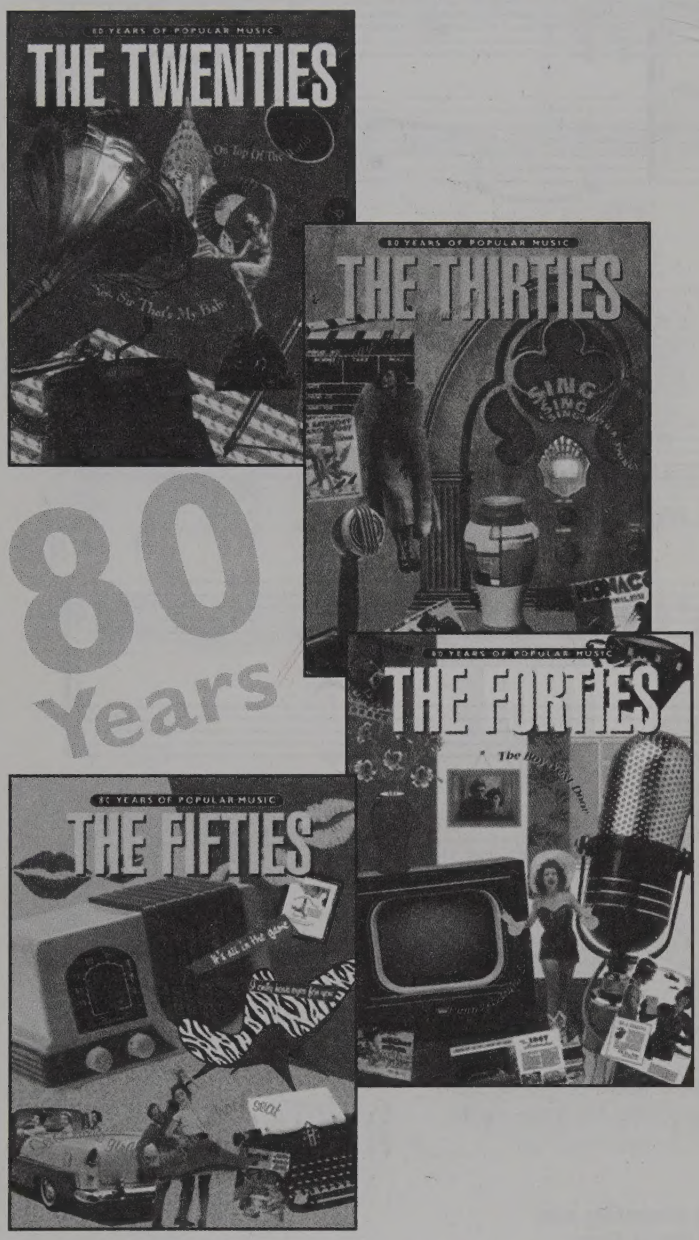
80 Years of Popular Music

This brilliant new series from Warner Bros. Publications collects the biggest singles and sheet music sellers for each decade. Each book contains:

• Exciting colorful covers • Dozens of #1 and Top 10 hit songs

• The best artists and best music ever • A special historical overview of each decade • Great pric

The whole series makes great collectibles and contains music your customers already know and love. They'll use these books year after year. Stock up today!



The Twenties

Piano/Vocal/Chords
(MF9823)
ISBN 0-7692-6721-1 UPC 0-29156-95402-9

Titles in this 52-song collection include: **Ain't Misbehavin' • Ain't She Sweet • Bye Bye Blackbird • Charleston • Five Foot Two, Eyes of Blue • Happy Days Are Here Again • Ida, Sweet as Apple Cider • If You Knew Susie (Like I Knew Susie) • I'm Just Wild About Harry • I'm Sitting on Top of the World • Love Me or Leave Me • Makin' Whoopee! • My Blue Heaven • Someone to Watch Over Me • Sweet Georgia Brown • Tea for Two • When You're Smiling** and more.

The Thirties

Piano/Vocal/Chords
(MF9824)
ISBN 0-7692-6722-X UPC 0-29156-95403-6

Titles in this 47-song collection include: **Anything Goes • As Time Goes By • Begin the Beguine • Blue Moon • Brother Can You Spare a Dime • For All We Know • Hooray for Hollywood • I Got Rhythm • I Only Have Eyes for You • It Don't Mean a Thing (If It Ain't Got That Swing) • It's Only a Paper Moon • I'm in the Mood for Love • Mood Indigo • Over the Rainbow • Sophisticated Lady • Stars Fell on Alabama • You and the Night and the Music** and more.

The Forties

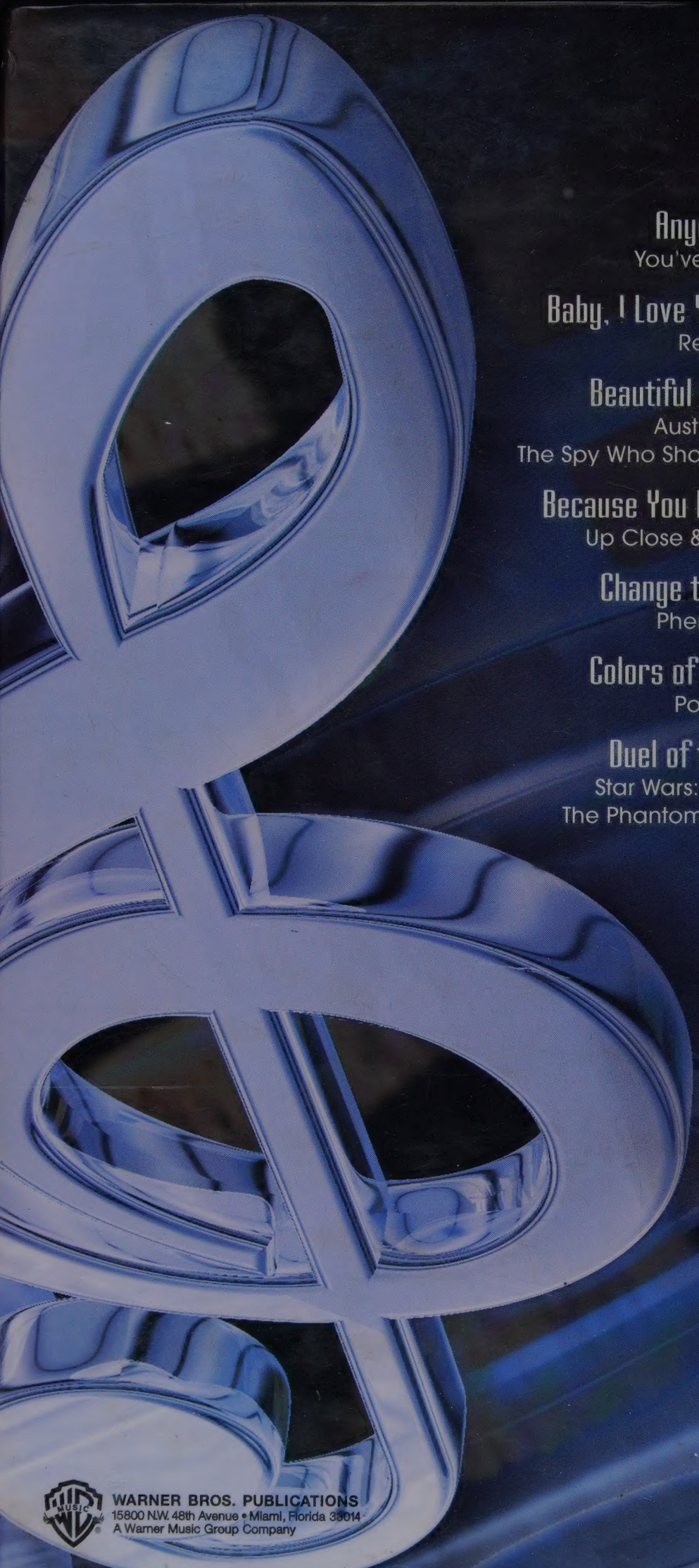
Piano/Vocal/Chords
(MF9825)
ISBN 0-7692-6723-8 UPC 0-29156-95404-3

Titles in this 57-song collection include: **Autumn Serenade • Blues in the Night • Chattanooga Choo Choo • Don't Fence Me In • Don't Get Around Much Anymore • Don't Sit Under the Apple Tree (With Anyone Else But Me) • Fools Rush In • I Got It Bad and That Ain't Good • I'll Walk Alone • Laura • New York, New York • Pennsylvania 6-5000 • Rum and Coca-Cola • Shangri-La • Two O'Clock Jump • You Stepped Out of a Dream** and more.

The Fifties

Piano/Vocal/Chords
(MF9826)
ISBN 0-7692-6724-6 UPC 0-29156-95405-0

Titles in this 72-song collection include: **All I Have to Do Is Dream • Be-Bop-A-Lula • Bye Bye, Love • Catch a Falling Star • Chantilly Lace • Earth Angel • Good Golly Miss Molly • I Only Have Eyes for You • I'm Walkin' • La Bamba • Let the Good Times Roll • The Lion Sleeps Tonight (Wimoweh) • Lonely Boy • My Boy Lollipop • (We're Gonna) Rock Around the Clock • Shout • Splish Splash • Teen Angel • Wake Up Little Susie • Why Do Fools Fall in Love • Your Cheatin' Heart** and more.



ISBN 0-7692-9624-6

Anyone at All
You've Got Mail

Baby, I Love Your Way
Reality Bites

Beautiful Stranger
Austin Powers:
The Spy Who Shagged Me

Because You Loved Me
Up Close & Personal

Change the World
Phenomenon

Colors of the Wind
Pocahontas

Duel of the Fates
Star Wars: Episode I
The Phantom Menace

For the First Time
One Fine Day

Have You Ever Really Loved a Woman?
Don Juan DeMarco

How Do I Live
Con Air

I Finally Found Someone
The Mirror Has Two Faces

I Will Remember You
The Brothers McMullen

I'll Take You There
Threesome

Kissing You (Love Theme from Romeo + Juliet
Romeo + Juliet

Once in a Lifetime
Only You

Something to Talk About
Something to Talk About

Star Wars (Main Theme)
Star Wars

Tears in Heaven
Rush

That Thing You Do!
That Thing You Do!

Uninvited
City of Angels

and many more!

WARNER BROS. PUBLICATIONS
15800 N.W. 48th Avenue • Miami, Florida 33014
A Warner Music Group Company

6 54979 01669 4

$16.95
In USA
MFM0010